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DRAMATICS

The Educational Magazine for Directors, Teachers and Students of Dramatic Arts
(Formerly THE HIGH SCHOOL THESPIAN)

Vol. XVI, No. 2

NOVEMBER, 1944

35c Per Copy

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★

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THIS IS OUR WAR (A One-Act Play)

By PEGGY LAMSON

★

STAGING JUNIOR MISS

By DONALD WOODS

★

BEST THESPIAN HONOR ROLL (1943-44 Season)

★

COVER PICTURE

Scene from *Arsenic and Old Lace* as produced by Thespian Troupe 472 at the Lakewood, Ohio, High School, with Calvin W. White directing. (Left) Margorie Ann Russ as Aunt Martha, (center) Anne Kane as Aunt Abby, (right) James Cowan as Mr. Witherspoon.



DAYS WITHOUT DADDY

THE picture at the left is not an exact scene from the play, having been taken at the home of one of the cast members (Withrow High School, Cincinnati). Nevertheless it does give a faint impression of the unrestrained hilarity that characterizes *Days Without Daddy*.

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POSTWAR education must be prepared to bring more effective control upon those disruptive and destructive forces which are constantly at work dividing people into groups and classes, separating them from others and denying to them the co-operative influences and efforts upon which human progress and happiness rest. Our task will be that of showing our people, young and old, that segregation into special groups is desirable only to the extent that it promotes the common good of all. Groups which exist for the purpose of gaining special advantages and privileges at the expense of the rest of us must be exposed and condemned. The peace of which we dream will become a reality only if we are prepared to accept and practice the great lesson that the good of the individual and that of society as a whole are fundamentally one and the same. To teach this truth to the peoples of the earth must be the major role of education everywhere, if future wars are to be avoided.

And this bit of thinking along sociological lines brings us around to a matter which concerns those of us engaged in dramatic activities. Entirely too many of us tend to operate as self-contained groups with few or no contacts with other drama groups in the community. Would it not be far more productive for all, if the season's program included at least one meeting of all such groups in the community or neighborhood, to exchange views and share common experiences? Why not bring the high school and college drama groups together for an informal discussion of common problems? Why not bring the educational theatre groups and the local church and community drama organizations together for a roundtable discussion? The experience of meeting would in itself stimulate new interest and promote a better understanding of community needs. By designating this as a community project the chances are good for enlisting the support of the local press and other public-spirited agencies. Don't minimize the importance of having a representative from the community recreation department as one of the speakers.

Much good work is being done in children's dramatics by the Junior Leagues of America which maintain a national office in New York City. If there is a Junior League in your community, we suggest that you invite the chairman of drama activities to speak to your club or classes. You may find yourself with another very effective way in which to co-operate with other like-minded persons and groups in the community.

The belief still prevails among certain drama teachers and directors that publishers should grant them royalty reductions because money

NOTES AND FOOTNOTES

must be cleared to pay for projects such as the class banquet, the school memorial, the year-book, and new equipment for the stage. If we read the signs correctly, these are the very reasons why publishers may not reduce their rates.

The September issue of THE ENGLISH JOURNAL carries accounts of two excellent projects which all dramatic arts directors and teachers should read. Lawrence W. Smith (Thespian Sponsor at the Charleston, W. Va., High School) tells of the successful results achieved in demonstrating drama values to the entire student body by a performance of the one-act play, *The Chinese Water-Wheel*, at one of the school assembly programs, followed by an half-hour discussion in which the director and the players participated. The second project (reported by William Ladd of the Broadway High School, Seattle, Washington) tells how *Macbeth* was given as a "reading production" to more than ten audiences over a period of two and one-half weeks, with noteworthy results for audiences and players alike.

Perhaps this is the time to direct attention to certain words used in our field which should be carefully re-examined. Take, as one example, that perfectly hideous term to us, "dramatic coach." Shades of the gridiron! A "dramatic coach" will never mean more to us than someone who is brought in, probably against his better judgment, to direct the class play for the sole reason that he happens to have a vacant period. We prefer "director of dramatics" or even better "director" or "teacher of dramatic arts" which includes, in the schools at least, such activities as radio appreciation and broadcasting, television (when it comes), and motion picture appreciation.

We also rebel at such terms as the "non-profit theatre" and the "non-commercial theatre." Just where is the theatre that is non-profit or non-commercial in the true sense? Certainly not in our schools where "profits" for plays amount to many thousands of dollar a season. And if it is not "commercial" to sell tickets and even advertising space in the handbills, then what is it? Many a college theatre operates from "profits" and the same is true of scores of other amateur and church groups. And certainly no one will argue that the Little Theatres (another term we don't like) are non-profit—not if they want to continue to operate. We very much prefer the use of such titles as the "Children's Theatre," "Community or Civic Theatre," "High School Theatre," "College or University Theatre," and "Educational Theatre."

We don't exactly like the terms "non-professional theatre" and "professional theatre"—not with the word "professional" denoting skill as well as a career. And just what is legitimate about the "legitimate theatre" that is not legitimate about a college or community theatre? Is there a Mr. Webster in the house?

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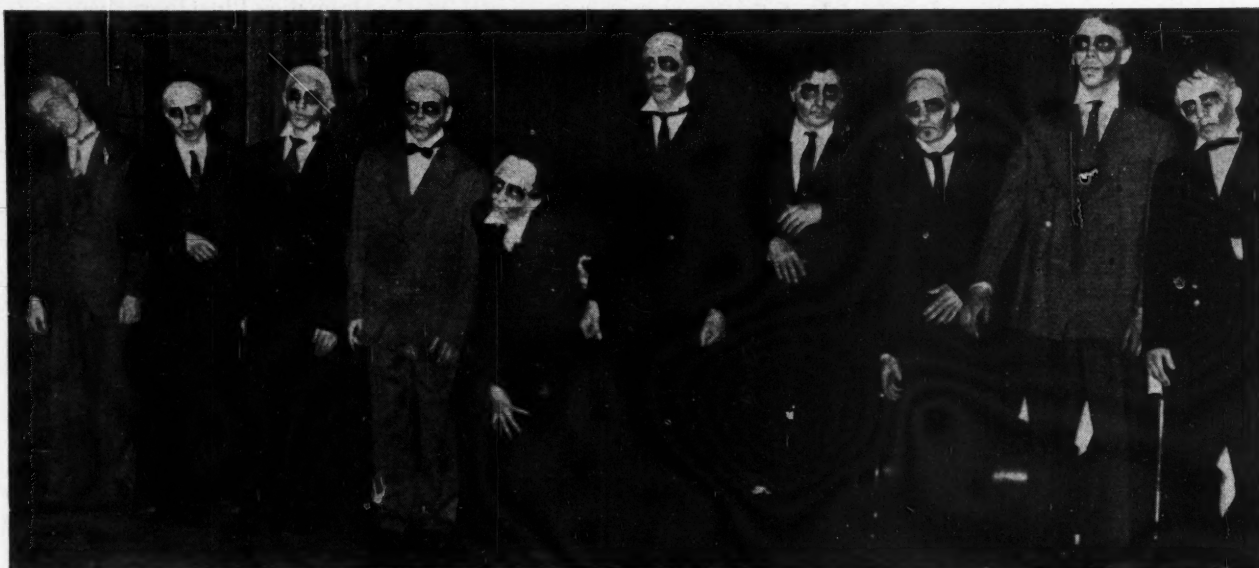
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DRAMATICS MAGAZINE



The "dead men" in *Arsenic and Old Lace* as staged by members of Thespian Troupe 472 at the Lakewood, Ohio, High School, with Calvin W. White as director.

To Those Who Toil

by CALVIN W. WHITE

Director of Dramatics, Lakewood High School, Lakewood, Ohio

SO YOU are planning to do *Arsenic and Old Lace*. Well, it is an actor-proof play. If your cast know their lines and cues, the performance will do itself. There are no really difficult parts in the play. The part of Mortimer demands more energy than finesse. The aunts get the best effect by being charming, lovable old noddies. Jonathan needs to avoid being monotonously villainous. If he tries to be his nastiest at every speech, he is apt to grow tiresome. Let him work for a climax somewhere in his whole performance. Teddy doesn't necessarily have to look too much like Theodore Roosevelt. It is best not to attempt too realistic make-up, and above all watch the mustache. It is apt to ruin his trumpeting.

While the characterization presents no great problem in acting, you will have to

give some thought to cutting the text. The first scene between Mortimer and Elaine, written as it was for a sophisticated audience, is full of innuendoes which your high school patrons may find objectionable. The profanity is expendable. A little rewording does the trick. Let us hope that you have your charges well in hand, so that in the heat of performance they do not unintentionally stick in the "hells" and "damns". The punch line in the third act, which has always brought down the house, you probably will have to sacrifice. The publishers have given you an easy way out.

Now a word or two about the dead men. As it is a sound principle in high school dramatics that a play should draw in as many pupils as possible, don't use sawdust dummies for Mr. Hoskins and Mr. Spinalzo. Real live dead men are not hard to

find in high school: small lads, who do not weigh too much, mentally or physically. Construct your window seat fully six feet long, so that half the side comes up with the lid. Put the corpses' heads upstage. It is important that the audience has as good a chance as possible to see, when the lid is raised the first time. Above all things, do not sacrifice the best laugh in the show—the twelve dead men at the end. They can be organized as a group by themselves, and with a minimum of instruction can do their own make-up. No one really knows how a really long-dead dead man looks. Leave it to their imaginations, their walks and poses. Best of all (keep this a secret), on the last performance, you yourself, come out with them, last in line. If you are a woman, all the funnier. The effect is electric. The audience will not miss the implication of what the performance has done to you.

Good luck to you. However, if you are one of those who believe that plays should be given as written, choose another play.



The entire cast in a character portrayal of *Arsenic and Old Lace* as produced at the William Penn High School (Thespian Troupe 520), York, Pa., in March, 1944. Directed by Leon C. Miller.

Setting the Mousetrap for Dramatics

by JOHN K. KING*

Formerly, Director of Dramatics, Centerville, Iowa, High School

Two Mousetrap Stories

ONCE upon a time there was a man who built the best mousetrap in the world. So he went way back in the woods and waited for the world to beat a path to his cabin door. Days passed and months went by. Year in and year out the little old man sat at his window and watched for the hordes of appreciative people, but nobody came. Oh, a few people wandered in now and then, but they were usually looking for a place to get a drink of water or were trying to find their way back to town. They looked at the mousetrap, took a casual interest in it, and forgot about it as soon as they were out of the cabin.

The little old man grumbled and mumbled to himself. He knew he had the best mousetrap in the world. What was the matter with people? Why didn't they appreciate his efforts? Poor little old man. He couldn't figure it out.

Now here is how the story should go. Once upon a time there was a man who built the best mousetrap in the world. So he told everybody all about it. Then he went up into the woods to his cabin (after putting up a big sign telling how to reach it) and began shouting from the rooftops, "Here it is, ladies and gentlemen, the best mousetrap in the world. Come and see it."

Success story! Before long the world was beating a path to his door, because his word had got around that he did have the best mousetrap in the world! Moral: It is a waste of time to produce the best if nobody knows about it.

The Director's Chore

THAT brings us to the point. Directors, what are you doing in the way of publicity for your dramatics program? Which kind of little old man are you? Are you one of those who sits and grumbles? Don't the people in your town appreciate your efforts to bring them the best plays possible? Don't you draw anyone except the relatives of the students in your plays who would come no matter what? Do you feel that you are doing your job in vain?

There is just one thing you can do about it, directors. Unless you tell the prospective patrons of your theater that you are doing fine work, that you do have a top-notch department, that they are missing something by not seeing all your productions—then they will never know it. Unless you give them good dramatics,

and explain that it is good dramatics, and show them why it is good dramatics, they will not appreciate your efforts.

Publicity pays! There cannot be too much of it. *Publicity is simply the medium through which the alert and enterprising director establishes contact with his audiences, works up their interest in his department, informs them of his complete program, and maintains an enthusiasm for dramatics.* It is a twelve-months-a-year job from now on and forever from which there can be no relaxation. Your public forgets much more easily and quickly than it learns, so you must keep your work before them from week to week.

A Ten-Point Test

DO the people of your town know these ten facts about your department? (1) Have they been told about the type of plays you have done in the past, are doing this season, and plan to do in the future? (2) Do they know the number of students who work in your department and the varied activities in which they are engaged? (3) Have you given them the "inside facts" on productions, i. e., hours spent in rehearsals or stage construction, how your scenery is built and painted, how lighting effects are secured, your make-up "secrets"? (4) Are your dramatics club and Thespian troupe activities—your meetings, initiations, dinners, dances, etc.—written up for the paper? (5) Do your audiences get notes on particular productions about the author, the plot, the characters, the actors, and the professional productions? (6) Have they been fully informed about your stage facilities and your plans to develop them? (7) Have you stressed the place of dramatics in education? (8) Do your patrons realize the need for the theater in a world at war? (9) Have they been sold on the importance of dramatics to cultural development in your community? (10) Have you pointed out the character building effects of dramatics on the individual student?

Of course, there are other points, and these ten are not listed in any order of importance, but they do give you a chance to check up on some of the more important publicity items which you should be using. How complete a story are you giving your community? You must keep in mind that even though these things may be routine "stuff" to you, they are of interest to those on the outside, and it is up to you to pass the word along.

Dramatics Plus Journalism

I AM a firm believer in the value of dignified and consistent publicity, and in recent years I have seen the fruits of such endeavor in the small city of Centerville, Iowa. As a member of the dramatics departments of the high school and junior college there, and as president of the Community Theater, I had the opportunity to work in cooperation with faculty directors and civic leaders in their efforts to present worth while dramatics programs. I was able to combine my "flare" for journalism with my love of the theater to put into practice what I had long advocated about publicity for amateur productions.

Few cities have ever received such a persistent barrage of stories and pictures as Centerville did, but I doubt if there are many towns of only 8,000 which have a more real interest in the amateur theater than Centerville has today. About all you have to do now is just casually mention that a new play is being given at the auditorium and the place is sold out. The people have learned to appreciate the efforts of the directors, because they have been educated to the importance of dramatics, and have learned to enjoy what they have been taught to understand.

During my time there, our audiences saw and enjoyed such a varied diet of full length productions as *The Imaginary Invalid*, *Spring Dance*, *Wings of the Morning*, *Our Town*, *June Mad*, *Little Women*, *You Can't Take It With You*, *Ever Since Eve*, *Peter Pan*, and *The Man Who Came To Dinner*. There were also some fine one-acts: *Highness*, *Why the Chimes Rang*, *The Boor*, *A Marriage Proposal*, *My Lady's Lace*, and others. This was good, sound dramatics fare, thoroughly explained through publicity, well attended and enjoyed.

Besides write-ups on plays actually being presented, we made it a practice to see that never a week passed without at least one story being carried in the school paper or the city paper concerning our department. Thespian initiations, dances, programs and honors won were headlined. New equipment for the stage, a new play added to the library, incidents from rehearsals—anything and everything became material for an article to bring public attention to our work.

Pictures and Personal Contact

FOR actual productions, we found pictures attracted most immediate interest. The public likes to see in advance a little of what it reads about. In normal times cuts cost so little that most newspapers will run two or three in return for printing of programs or placards. We always ran a picture or two a week during the month before the play was presented. One of my best stunts was a "Know Your Actors" column which I wrote as publicity for our Community Theater production of *You Can't Take It With You*. There were six issues of the column and

* Mr. King is now associated with the Civil Aeronautics Administration.



Scene VI—The Forest—of *Aucassin and Nicolette* as given at the Knot School of Cooperstown, N. Y. Written, directed and costumed by Lucy Barton. Costumes of the 12th Century are illustrated by these characters.

each carried a picture of a scene from the play or an individual actor along with personal notes about the members of the cast and something of their previous roles.

I think so much of the use of pictures that I paid for the cuts for my own production of *The Man Who Came To Dinner* after the paper informed me that wartime prices had made it necessary to limit the number that they could supply. Try pictures on your play-goers. The money spent is certainly not wasted.

Along with the use of journalism and pictures, the directors and members of our casts went before civic and fraternal organizations to talk about our dramatics program. This personal contact was a valuable aid to us in getting our story before the people. You will find that most groups of this kind enjoy giving fifteen or twenty minutes of their program time to a representative of an active cultural force such as the Thespian troupe or the dramatics club.

As a final contact, on the evening of every performance, we handed out a mimeographed "Letter from the Director" along with the printed program. This letter explained why the play was being presented, its educational value, and its place in the entire dramatics program. Through these mediums mentioned here, our patrons soon saw the picture of dramatics in Centerville as a continuous and growing thing vital to the school and to the community.

It's Up to You

DO people tire of too much publicity? *There is no such thing as too much publicity!* Have you tired of one of the nation's favorite fountain drinks simply because everywhere you look, you see a red sign saying something about the pause that refreshes? A dignified and consistent publicity policy pays big dividends. It is the only way to keep your public informed.

Costumes in the Middle Ages

by LUCY BARTON

College of Fine Arts, University of Arizona, Tucson, Arizona

MEDIEVAL! What does the term conjure up? For most of us, unless we have studied history to good advantage, it suggests something like a jig-saw picture put together from recollected bits of print and illustrations. Here is a Gothic cathedral with its glowing stained glass; there is a battlemented castle on a hill. Down a road in the middle distance comes a weary crusader on his charger accompanied by a jester or a troubadour, with a beggar or two tagging behind. From turret windows lean fair ladies. Invariably, their long cascading hair is topped by a pointed duncecap that has a veil floating from the tip. Knights in plumed helmets upon brightly caparisoned horses play at combat in the jousting yard, while king, queen and noble applaud. From a forest at the left sally Robin Hood and his Merry Men, and over the horizon rides Launcelot.

All very pretty, all effortlessly romantic. But what happens when we must pin ourselves down to the problems of costuming a specific play of the Middle Ages? With the first step we are brought up short by our ignorance. A very little open-minded investigation will bring the realization that the term Middle Ages covers a very great span of years and that within those centuries all sorts of mighty changes occurred. As always, dress reflected them; consequently the costume appropriate for one play can be quite wrong for the next. What will be right for *Aucassin and Nicolette* will be all wrong for *Saint Joan*; what will admirably dress *The Piper* will badly mis-costume *The Vagabond King*. Given your play, the only safe procedure is to identify its period and stick to it, since, as you know, to combine

This is the second in a series of seven articles by Miss Barton on costumes for the stage, written primarily for the benefit of our student readers. In our December issue Miss Barton will discuss costumes of the Renaissance Period.—Editor.

items from one century with the general garb of another will play havoc with a dramatic mood. To make the task less formidable, let us run through this long era from beginning to end, rapidly, to bring out the chief costume peculiarities as they succeeded each other and to find out their source in the influences active in the world as a whole.

From first to last there was the influence of Christianity. From that year in the early fourth century A. D. when the Emperor Constantine removed all discriminations against the Christians, until the fifteenth century, when disputes between Catholic and Protestant disrupted the unity of Christendom, certain standards of decorum and modesty radically different from those of the pagan world determined what was and was not acceptable in dress. To understand how those standards arose, we must recall that Christianity came to Rome from the Near East and that from very early times the Persians, who so long dominated that area including Palestine, had wrapped themselves up much more completely than had the Greeks or Romans. What remained to the western world from this Oriental influence was the conviction that dress must completely cover not only the torso but the entire arm and leg. The dictum held equally for men and women—the latter being bound by still another, that they must veil their heads in church. An

outgrowth of that ruling was the decree that while unmarried girls might wear their hair loose and unveiled in public places other than church, matrons must at all times bind theirs up and probably also cover it. These rules held throughout the Middle Ages and the Renaissance: sleeves to the wrist, and on the heads of married women, veils, caps, hats, or at the very least some hair ornament. Even nowadays respect keeps women from going bareheaded to church, though we have nearly lost the feeling that we must wear hats for other public appearances.

The dress of the earliest Middle Ages may be described as an evolution under the influence of the East from the draped garments of the Romans. Even before the new religion had become a determining factor, some Romans were exchanging their sleeveless tunics for the *tunica talaris*, a garment with sleeves to the wrist, in the manner of the Persians. Julius Caesar himself is said to have affected such a garment. To add sleeves, they had first to cut away the superfluous under-arm fullness which is one of the beauties of the draped rectangular tunic. The first of these sleeved tunics, which may be thought of as transitional from the draped clothing of the ancient world to the tailored clothing of medieval Christendom, had no more shape than the letter "T" with a wide stem. As a next step, experimenters cut the under-arm seam in a curve from the wrist to hem. Beyond that complexity tailoring did not venture until about the year 1100, when women's upper garments were sometimes composed of a long-waisted bodysuit of very form-hugging material attached to a separate, full skirt of much lighter-weight fabric.

Between the fifth century and the twelfth, these simply-cut garments, (long on women, either knee-, calf-, or ankle-length on men) were, for those who had the rank and means, ornamented with the greatest imaginable richness. The standard of luxury was set for all Europe by the court of Byzantium or Constantinople, capital of the Eastern Empire. Byzantium, which maintained close contacts with Greece and the Near East, took from the one its culture and from the other its love of luxury and ostentation. Until about 1100 this was the wealthiest city of the known world, almost fabulous to the semi-barbarians of northern and western Europe. Among these latter only kings and their families could hope to imitate even remotely the magnificent textiles and ornaments of the Byzantine court.

Think of this court as glowing with color, red, blue, green, plum-color, violet, and the royal purple which at that time was very close to red: as gleaming with gold which shimmered in the folds of patterned silks, stiffened the edges of tunics and capes, swung in elaborate ornaments around necks and from ears, and rose in heavy crowns from royal heads. Think of this magnificence further enhanced by gems, not faceted like our diamonds but

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polished so that they glowed with a deep fire: rubies, sapphires, topazes, emeralds and many, many pearls, all these not only set in gold ornaments and strung on chains but sewed upon garments in borders and through the all-over patterns.

You have only to look at the fragments of textiles preserved in museums, to understand what rich garments they must have made: finest wool, smoothest linen, thickest silk, any of them woven with all-over medallion pictures of birds, beasts or men. Incidentally, it was by way of Byzantium that Europe received the silk-worm and thus began its own silk-industry which became so splendid in succeeding centuries.

Up to the twelfth century little of this magnificence got through to Western Europe. Princes occasionally received gifts from the Eastern Emperor but as a rule even at the court of Charlemagne one

would have seen much more home-spun wool or linen than imported silk; usually those importations of the costly stuff were put into altar-cloths, church vestments and the covers which protected the precious relics of saints.

With the twelfth century, Western Europe swung into the main current of world events. The external influence of most importance to the arts and crafts of the time was the Crusades, the first preached in 1095. Through the twelfth and thirteenth centuries crusaders who journeyed to the Holy Land brought back textiles and goldsmith work of the Saracens they had fought and along with them a taste for a more luxurious way of living. Craftsmen at home, especially in Italy and France, were inspired to find out for themselves how to make such beautiful objects, and from that time date the skills for which both of those countries are still noted. The first Crusade, sweeping through Byzantium on its way to Palestine, brought disaster to the Eastern Empire which from then on began to lose its power. The golden city on the Bosphorus was no longer the fashion dictator of the world. By the thirteenth century Paris had assumed that title, which she continued to hold until 1940 and in all probability will re-assume after this war.

Throughout the twelfth century the clothes of women in France became more form-fitting, so that jokers joked about tight lacing and preachers preached against it. The costume is familiar to most of us: long waist-line; jewelled girdle with ornamented ends; long, full skirt; flowing sleeves showing undersleeves tight to the wrist. With this dress went hair in long braids, highly ornamented, and a small transparent veil held to the head by a circlet. The neck-line was a high V, heavily edged with a jewelled band.

For a short time in the middle of the thirteenth century the dress of both men and women reverted to the simple tunic made into one piece from neck to hem and plainly belted; this "classic" simplicity occurred under the influence of Saint Louis (Louis IX) and was a mere interruption to the progress toward elaborating the tailors' art. Now men as well as women had their body-garments fitted with the utmost care to reveal the lines of the body. Now both men and women broke away from the extreme prejudice against showing the neck. The shallow *decolletage*, wide on the shoulder, distinguished women's costumes of the late thirteenth and early fourteenth centuries, along with the dress cut on princess lines. Men's tunics partook of the same character, with shallow round necks and very low waist-lines, the skirt part attached at the hipline. Finer materials made possible more graceful lines in these form-fitting garments.

From the middle of the twelfth century, when women began to roll those long braids of theirs up at the sides, head-

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dressess constantly increased in interest and complexity. About 1300 the gorget, which covered the whole throat and met the veil up above the ears, shared popularity with a *barbier*, or chinstrap. A sort of pill-box hat completed the coiffure. Throughout the fourteenth century ingenuity continued to devise ways to cover woman's hair and at the same time adorn her and display her wealth. But it was for the fifteenth century to witness the real headdress period. Here belong those structures that some people erroneously associate with the entire Middle Ages and so incongruously combine with the earlier braids and long-waisted dresses. Some were horned, some peaked, some heart-shaped, and some made with two white lawn wings called "butterflies." Here in this period we have the familiar cone-shaped hat, complete with veil floating from the tip.

With those extravagant head pieces should be associated a high-waisted dress, cut in a very deep V in front, edged with velvet or fur; with long tight sleeves; and with an extremely full, very long skirt. Excess of material, overlong shoe-points, soaring hats distinguish men also of this extravagant, swaggering, worldly fifteenth century. Men (sometimes women, too) donned a garment called a "houppelande" which is distinguished by its enormously high collar boned to stand far up the back of the head, its wide-open, trailing sleeves, and its skirt which also trailed. This was an over-garment; under it you could have seen a woman's gown or a man's tunic or at any rate his legs in tights, the masculine houppelande being often slit up the side for ease in walking. It is a fluttery period, these last years of the fourteenth century and first of the fifteenth: edges were all cut scalloped or in points or leaf-shapes. It is very gay with its brilliant colors lined with contrasting brilliance.

Yet the fifteenth century has not given us the most precious heritage that we call Medieval; for that we are indebted to the twelfth, thirteenth, and early fourteenth centuries. From those earlier days come the romances such as the Arthurian and Robin Hood cycles, legends of the saints, religious drama, and the best of the church architecture we name Gothic. This great period, which is the cradle of our present culture, was then young and fresh but by no means crude and immature. Then both men and women were clad simply, modestly, richly, according to their occupations. In the costume of this period you may dress fairy legends and the plays of Maeterlinck. It is the perfect half-way point between the heavy magnificence of the still earlier period that historians label Romanesque and the flippant extravagance of the Late Gothic fourteenth and fifteenth centuries.

SOME BOOKS TO HELP YOU:

Mediaeval Costume and Life, Dorothy Hartley (Scribner's New York, 1931), very readable.
History of Everyday Things in England, Marjorie Quenell (Putnam, New York, 1930). Full of information on costume and other matters.
English Costume, Dion Clayton Calthrop (A. & C. Black, London, 1923). A delightfully written book with charming illustrations.
Historic Costume for the Stage, Lucy Barton (Baker, Boston, 1935).

Civil War Plays

by JULIUS BAB

Roslyn Heights, New York

Uncle Tom's Cabin

NEVER has any book printed in the United States had the phenomenal success of Harriet Beecher Stowe's *Uncle Tom's Cabin*. Within a few years of its publication it had been translated into nearly all the languages of the earth and copies were counted in the millions. And in the very year of its publication *Uncle Tom's Cabin* was produced on the stage!

It was the passionate discussion of the slave problem by a courageous woman educated in the Puritan tradition of New England which brought about the immediate success of the book, but the novel was not without its artistic qualities. There was a strong emotional element and there was imagination to create engrossing characters in thrilling situations—qualities extremely attractive to theatrical producers. It is reported that there were more than a dozen different stage versions of *Uncle Tom* in the United States alone, but today it is neither possible nor necessary to know or compare all these dramatic experiments. It is enough to become acquainted with the beginnings of *Uncle Tom's* stage life and with the most important of these stage adaptations.

Mrs. Stowe's novel appeared on March 20th, 1852. By August of the same year the first dramatization had been produced. (The author is purported to be one Charles Taylor, whose manuscript ignored sweet little Eva and Topsy, the hilarious pickaninny.) By the fall of 1852 there were no less than three versions of *Uncle Tom's Cabin* on the London stage!

Mrs. Stowe participated in no way in



Otis Skinner as he appeared in *Uncle Tom's Cabin* in 1933.

Dr. Bab's article is the second in a series of seven papers devoted to great American plays of the past. In our December number, Dr. Bab will discuss two other famous plays, *The Gladiator* and *Rip Van Winkle*.—Editor.

these enterprises. Her puritan mind was shocked with the idea of the theatre. When a friend suggested she undertake her own dramatization of the novel, she answered "that the present state of theatrical performances would not allow a Christian to cultivate such an idea." Thus the author missed taking part in that particular presentation of her ideas which was to become really enduring and important.

At the "Troy Museum" in Albany, G. C. Howard, an actor-manager, commissioned his cousin, George L. Aiken, actor and author, to dramatize *Uncle Tom's Cabin*. The Howards were a theatrical family with Mrs. Howard a talented actress and their daughter an infant prodigy. Aiken's play gave the main role to Little Eva, a part to be played by Cordelia, the child star, with her mother playing Topsy. Then he completed a second part, *The Death of Uncle Tom*. Later he presented *A Grand Condensation of the Two Parts in One Evening*. This version proved to be the most popular and the most performed dramatization of the novel of the American stage for the next few decades.

Aiken's dramatization held very closely to the novel. Many of the scenes repeat chapter after chapter of Harriet Beecher Stowe's work, even to the extent of using her dialogue. Of course, the most exciting events are highlighted such as Eliza's flight across the ice, the fight between George Harris and the slave traders, and the cruel death of Uncle Tom. There are some important elements missing, however, such as the work of the Christian society.

In the style of old-time melodrama, the entire performance is scored with music and decorated with picturesque tableaux. For instance, when Simon Legree is whipping Uncle Tom, the prompt book demands: "Music chord after each blow." And coinciding with the death of Uncle Tom, "Little Eva is discovered on the back of a milk-white dove."

Some characters were invented for the amusement of the audience like the Tramp, Grumpier Cut, and the Deacon who wants to court Miss Olympia, Topsy's mistress. Topsy herself plays a much greater part on the stage than in the novel. Probably because Mrs. Howard, who first played Topsy, was an excellent actress and Aiken enlarged the role for her capable talents.

It was Aiken's version that for more than half a century lived on the American

stage. All famous actors during that time had played one part or another in the play at the start of their careers. All stage managers competed to produce *Uncle Tom's Cabin* with new embellishments of pictures, songs, or machinery. William A. Brady made a fortune when he produced the work in New York at the turn of the century with a pack of trained bloodhounds. In 1929 the films presented a new version of the old story, while New York saw Otis Skinner in the Players' presentation in 1933. George Abbott produced a revised version of the play under the title, *Sweet River*, in 1936.

One theatrical manager named Owen boasted that he had led *Uncle Tom* below the Mason-Dixon line, meaning that he had presented the play in the South. But certainly this was in later years and even then was an exception. *Uncle Tom's Cabin*, with all its theatrical effects, is above all a very strong attack on the institution of slavery and consequently a prelude to the Civil War.

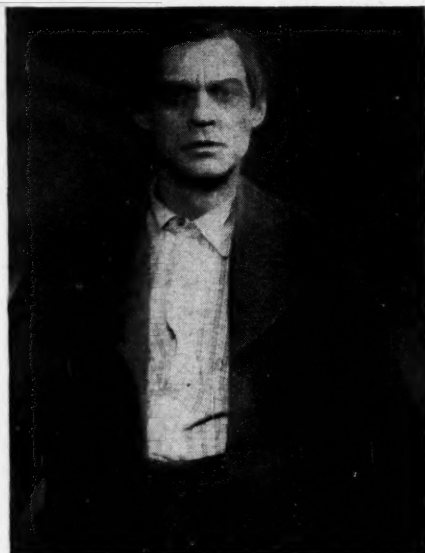
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The Copperhead

FOR a long time the War between the States was the most exciting experience of the nation and a great many plays were written with the war as a background. Two of these plays, *Barbara Fritchie* and *Reverend Griffith Davenport*, will be reviewed in this series in a later article. Other war plays were Howard's *Shenandoah* (1889), Gillette's *Secret Service* (1896), and Belasco's *The Heart of Maryland* (1895). The most important attempt, however, to dramatize the story of the Civil War was Augustus Thomas' *The Copperhead* (1918).

Born in St. Louis on August 1st, 1857, Augustus Thomas proved to be one of the most popular playwrights in the United States in the early part of this century. He became interested in the theatre as a youth and after spending some time as a railway clerk, a lawyer, and a journalist, he launched his first successful play at the Madison Square Theatre, then operated by A. M. Palmer, in New York,—*The Burglar* in 1899 starring Maurice Barrymore. Immediately afterwards Thomas became the so-called "play-doctor" for that theatre, succeeding Dion Boccicault. Before his death in 1934 he had written sixty plays, many with great success and had been elected President of the Society of American Dramatists. Thomas was also an active politician, swinging the vote of New York over to William Jennings Bryan at the convention in 1908 in Denver with an excellent speech. He was often called the "most sought-after toastmaster in America," but not many of his plays keep his memory alive. *The Witching Hour* (1907) and *The Copperhead* (1918) have the greatest chance of revival.

Appearing when America was entering World War I, *The Copperhead* owed a great deal of its success to its strong appeal to patriotism. But it is a worth while



Lionel Barrymore as he appeared back in 1918 as Milton Shanks in *The Copperhead*.

play in itself.

During the War between the States, those Northerners who sympathized with the South were organized as the "Knights of the Golden Circle." Their insignia was a copper medal embossed with a figure of the goddess of liberty. It was this medal that inspired Lincoln to call them "Copperheads" after the poisonous snakes. But there were men among their number who honestly and sincerely believed that the Federal Government could not under the Constitution force any single State to change any one of its established institutions, even though it might be the institution of slavery.

As Milton Shanks, the leading character of *The Copperhead*, says, "I don't hold for this coercion of the Southern people—I don't" and "I stand for the peace and liberty our fathers won."

Neither Shanks' mother nor his wife agree with him, and his son of sixteen is so ashamed of his father's attitude that he volunteers for the fighting front. When he dies a hero at the siege of Vicksburg, his last wish is that his father will not be allowed to touch his body! But soon we begin to understand—Milton Shanks is by no means a true copperhead. He joined the "Knights of the Golden Circle" as a counter-espionage agent, to learn their plots and to inform Washington and the heads of the Yankee armies in time to counteract them. This important work demands full secrecy. Shanks is even arrested and condemned for participating in a murderous plot planned by the copperheads. Of course, he is soon released, but never does he tell his family the truth. Only forty years later when his granddaughter is in danger of losing her teaching position and the love of a young politician because of her grandfather's copperhead taint, only then does Milton Shanks rise and reveal the truth! He produces a letter from Abraham Lincoln

saying, "I cannot think of you without a sense of guilt, but it had to be. I alone know what you did and what you suffered. I cannot reward you—men cannot reward anything worthwhile—there is only One who can."

When Thomas wrote *The Copperhead* (based on a story by Frederic Landis), he missed the great opportunity of creating a real tragedy of a sincere copperhead, who by honest, but faulty thinking is placed in opposition to his family, his friends, his people, and thus has to perish. But it is characteristic of Augustus Thomas and his generation to avoid the greatness of real tragedy and prefer a hero perfectly just, but misunderstood, nobly suffering and finally rewarded with a happy ending. Nor do we consider it dramatically sound for a man to be silent for ages after the war, bearing disgrace without a word of protest. But in spite of such an important objection we have to confess that *The Copperhead* is a very clever and skillful piece of work. Each separate act is full of tension with its own impressive curtain. The dialogue reflects a vivid and accurate picture of the time and of the country at that time. There is a space of forty years between the first two and the last two acts, and Thomas, himself a most attentive observer of his dramatic handicraft, wrote: "The lack of unity became an attraction in the play as it enforced the dramatic presentation of the two periods, so widely different in habit of thought, point of view, speech, and custom."

Indeed, Thomas succeeded in depicting two very different Americas, that of 1860 and that of 1900. Representative of the first era is "Grandma," a fascinating character, an old time pioneer. She knows how to mold musket balls and tells of the War of 1812 "when every man had a powder horn." She was among the defenders of Fort Dearborn when "Jim Madison had led the English and the redskins on us."

In the second period is "New Gillespie," a fanatic Yankee, who says he keeps his hate of the former copperheads alive though "Grover Cleveland's been president twice—and I ain't aimin' to dig up the bloody shirt again." (Cleveland was the first Democrat to become President twenty-five years after the war, with the votes of the South. He achieved this without having to drag in references to any bloody war experiences.) So through these two characters a century of American history speaks through the two parts of the play.

The Copperhead opened in Hartford, Conn., and then came to the Sam S. Shubert Theatre in New York on February 18, 1918. It was a tremendous success, played until summer, then toured the country. Lionel Barrymore, son of the same Maurice associated with Thomas' first hit, starred in the role of Milton Shanks. His acting was a triumph for he, then a young man, was called on to portray the same suffering man at thirty-six and then at seventy-six.

Know Your Radio

by ALICE P. STERNER

Barringer High School, Newark, New Jersey

*Readers of this magazine will recall Miss Sterner's series of interesting articles on radio appreciation published last season. In the current article, which is addressed primarily to students, Miss Sterner focuses attention on advertising, propaganda and politics on the radio. Miss Sterner is the author of "A Courage of Study in Radio Appreciation."**

Advertising on the Radio

WHAT effect has radio advertising on you? After you have named your five favorite programs, can you give the commercial sponsor for each?

Some programs we associate at once with the product; for others we can scarcely remember whether they were sponsored or not. Fashions in radio advertising change. The jingle, sung over and over again, is the current favorite. Dramatizations have always been effective, as they so often fool the listener into believing that the dialogue is a real program—until suddenly the product is mentioned. Fortunately the overly effusive, gushing voice of the announcer who used to go on and on with the most colossal statements in praise of his product is gradually fading away, although a few oratorical efforts still continue to be heard. In fact, some of the most clever advertising on the air is the opposite method, where a comedian attacks the product which he is supposed to be selling.

Radio is flash advertising. The big networks have been far more successful in keeping down the minutes spent on advertising than have most of the local stations. Some of the briefest advertisements are yet the most effective, when the only announcement made is the name of the sponsor. If the program is one that we enjoy, we associate our pleasure in a good show with the name of the product.

*Available from Film and Radio Discussion Guide, 172 Renner Ave., Newark 8, N. J.

ALL the common propaganda techniques are used in radio advertising. The bandwagon persuasion appears in such statements as "All beautiful women are using — soap." At once every girl is supposed to identify herself as a beautiful woman and rush off to buy the soap. The use of the testimonial is common: "Bill Smith, the All-American half-back, eats — every day and wins new strength." The prestige of the great athlete's name, it is hoped, will influence his many young admirers to do likewise. The transfer of emotion from one object to another is frequently employed: "All Americans are proud of their fine armies over seas. All Americans are proud to drink — coffee." The transfer from the patriotic to the commercial field is an immensely popular advertising technique in these war days.

Contests in which you complete a line of advertising or suggest a name for a new product have somewhat lost their vogue. Even the box-top craze is less interesting to the radio audience. Much advertising is wholesome and honest. Many products are well-known for their service to the American public and deserve the praise accorded them. American advertising, however, is too often likely to exaggerate. The radio audience responds in two ways: part are gullible, believe everything that they hear, and patronize all well-advertised articles indiscriminately; others either shut their ears to all radio advertising or else sneer at every commercial. *A discriminating listener will praise good advertising, weigh carefully everything that*

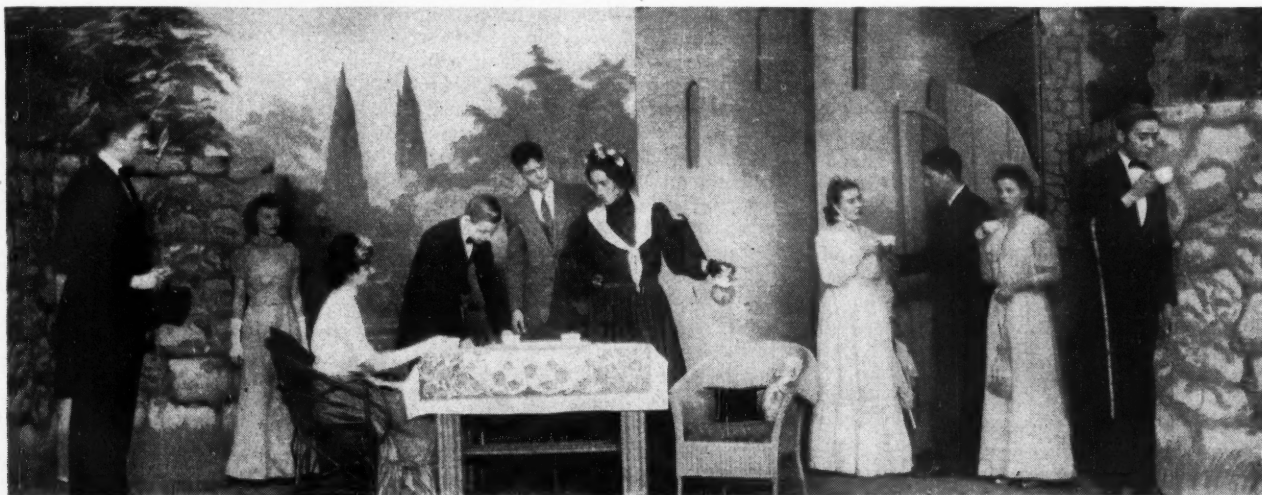
he hears, and condemn the exaggerated and harmful.

Propaganda on the Radio

DO you believe everything you hear over the radio? The propaganda flashes over the radio from foreign countries who are our enemies is amusing to us now, but before we entered the war many foreign broadcasts from those same countries were much too successful with some Americans. The word "propaganda" may have several meanings. If you accept the definition that propaganda is the attempt to convince—then you may have good or bad propaganda, and good propaganda will be highly desirable on the radio, for it will include sermons, patriotic speeches by war leaders, educational programs, scientific discussions, in fact all the serious programs that make radio a real public service. If you restrict your definition of propaganda to an attempt to deceive people into believing something that is false, you will also find examples of that type of program on the radio, but one must always remember that what he believes to be false may be considered the truth to other people. How much time, if any, radio should devote to ideas not generally accepted by the majority of American citizens is a very real problem in the control of public communication.

Should radio deal at all with controversial questions? The broadcasting companies have answered the problem by refusing to permit time for presenting only one side of a debatable subject. If two or three divergent opinions are offered together, then people may form their own judgments without being unduly influenced by a biased presentation. Many forums like "The Town Meeting of the Air," "The People's Platform," and "The American Forum" use different methods, but all follow the same principle of offering several divergent views on a controversial question.

The American system of broadcasting



Act II from *Charley's Aunt* as given by members of Troupe 215 of the Stambaugh, Michigan, High School. Lord Fancourt Babberly as "Charley's Aunt" pours tea into Spettigue's hat. Directed by Helen Dunham.

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is used in only a few countries. England charges a yearly fee, equivalent to about ten dollars in our money, for licensing every radio set. This money is used to finance the British Broadcasting Company, a non-profit, semi-official organization, which furnishes the programs for the listening audiences of England. There is no advertising on the B.B.C., and you will find very different types of programs offered from those popular with American audiences. In dictator-controlled countries the radio, of course, is merely a mouth-piece of the government; often people are forced to listen to political broadcasts, and there is no expression of dissenting opinion.

Politics on the Radio

NOW that the time for another presidential election is approaching, the problem of political broadcasting demands our attention. Should political speeches be given free time on the radio? The broadcasting companies rule that such time must be bought. Shall an equal amount of time be given to each party, no matter how many voters were attracted to that group in the last election? Time is sold to any party that can win a place on a ballot, but naturally those groups with smaller membership can't afford to spend as much money on the radio as big parties can. This treatment of politics is quite different from newspapers' politics, for papers, although they print some news of political speeches by candidates whom they don't like, yet devote much more space to praising their favorite candidate.

Radio has influenced the style of political speeches. Instead of the old-time oratorical outbursts, the major candidates generally adopt much more personal, matter-of-fact style. Now and then, however, you hear an old-time flag-waving outburst. Informed citizens should listen to the speeches of all presidential candidates, not just the one that they favor. Radio has been powerful in making available to every American the chance to hear a presidential candidate speak and thus citizens can learn much more about issues and personalities, if they will avail themselves of the opportunity.

RADIO is an instrument that offers many things to many people. Some utilize it merely as a means of entertainment; others use it for self-education. Radio provides laughter, romance, adventure, escape. It also furnishes political, religious, scientific, and religious programs and music of all kinds, from swing to symphonies. A discriminating listener samples a variety of programs, is careful to judge the source and merit of all that he hears, and is eager to discover new possibilities.

Acting As A Created Art

by C. LOWELL LEES

Director of Dramatics, University of Utah, Salt Lake City, Utah

IN THE last article, "Acting As An Observed Art," we discovered from our trip to the theatre that we were best able to believe in the illusion of the theatre when the actor made acting appear natural, logical, consistent, spontaneous, fresh and procured for it a high emotional responsiveness. In the theatre we wished to make the character live by our make-believe which creates the illusion desired by the actor. In a sense we were re-creating in our minds the character and were thus co-creators with the actor. So we have the first step in common with the actor, *the will to make believe*. But we are impatient to know how to act; to know how the actor creates his character. From the first article we learned that to study the actor's art we must consider his materials, his tools, and his process. Suppose we discuss materials and tools in later articles and proceed immediately to the process. At the outset we will encounter difficulties because the process is highly personal and varies from actor to actor. Regardless of this variance the fundamentals in the process will remain the same although the procedure may be changed, steps combined, and other names used.

In order that you may better understand the process, suppose you select a character to create, that of a young English nobleman, age twenty-two, who is in love. To further complicate your problem you are not English, nor twenty-two, you are only sixteen, born of a middle class American family and you have never been in love as this Englishman is. How to proceed with such an assignment?

Your first task is to make a vivid mental picture of the character. This must be as complete and detailed as you can make it. So real in fact that you can talk with the character, take him to lunch or question him about his family, his country, or his occupation. This isn't difficult, for you have done it often before, in your childhood, you surely had an imaginary playmate who shared your room and toys and who even had to have a place set for him at the table. You protest, however, that this character is a foreigner and like no one you know. Think carefully through your experiences. Are there any English people living near you? Have you seen an Englishman portrayed on stage or on the screen? Have you read any stories about the English? If not, try to talk to someone who has or better still go to the library and read a story of an Englishman. Find out all you can about the speech melody, the manners, and peculiarities. If you are fortunate enough to know an Englishman, observe him closely, watch the movements of his head, his hands, legs and feet, his posture and his

walk. Undoubtedly, you will not be fortunate enough to discover an English nobleman age twenty-two. You will indeed be lucky if you discover an Englishman. Your brother will probably have to supply the observation for the twenty-two years of age and a story, with the information about the nobleman. At best your sources will only supply a very general sketch of a character. You will have to deduce many details about the character from the factors you know. Since he is English he probably will do this or thus or since he is twenty-two his activities are probably those of a normal twenty-two year old. Since he is a nobleman he will perhaps have wealth, estates, and certain hobbies. For your knowledge and speculations formulate a mental picture pattern of your character. You will find your search and imaginings profitable and stimulating.

After you have visualized your character in detail try to approximate with your own body the character. Try to walk as your Englishman does, talk as he does, move your hands and head in his manner. Strive to initiate every detail of your picture pattern. If it has greater height and dignity than you, try to feel the height and added dignity. If the hand is bent and knuckles knarled like those of an old sailor, try to feel the strain and ache in your own hands. This approximation of the character will give you a "feel" of the character. From posturing the character you will attain a general feeling of his dignity or his lowliness, of his robustness, expansiveness or his crafty contractions. You may experience difficulty in having the body work as a unit in the approximation, for while you concentrate on the vocal patterns, the hands or feet may not carry their assigned characteristics. Practice on part of the body at a time, coordinating action to action until it is possible to assume the characterization quickly and easily.

These first steps deal with the physical aspects of the characterization. The steps concerning the approximation of the character are largely mechanical. Until the physical aspects are practiced sufficiently to become habit, they will seem artificial and unnatural. Although the physical character deals almost entirely with the externals of characterization such as appearance and movement, it does produce some degree of feeling. Some great actors have maintained that characterization may be exclusively external and physical. They insist that emotions may be communicated to an audience wholly by posturing without the actor experiencing any inner feeling. Such acting may be possible for the very great, but it is far too difficult for the beginner. Most of the great actors have not used it ex-



At Cincinnati, Ohio, Elder High School for Boys (Thespian Troupe 552) and Mother of Mercy High School for Girls collaborated last spring in producing the three-act comedy, *I'm In The Army Now*, under the direction of Rev. Wilfrid Dirr and Sister Mary Carlos.

clusively, preferring other methods. For an interesting discussion of this question read William Archer's *Masks and Faces*.

With some practice you are now able to walk and talk as your twenty-two year old English nobleman. You at least have an outer shell of his character. True, your characterization may not resemble any Englishman, living or dead, but it must have enough aspects to suggest immediately to an audience, Englishman, twenty-two, nobility.

After the physical aspects are set, you are ready to consider the mental phase of your character. How does he think, what are the characteristics of his mental process? Is he quick-willed, slow and deliberate, shallow or deep in his thinking? Can it be assumed that your Englishman, being a noble, will think like a wise man or like a fool? Nearly all of the mental attributes of character are determined by the playwright. The lines spoken by the character are indicative of his thinking and usually are his actual thought. So if the playwright chooses, as Mr. G. Bernard Shaw usually does, to make his commoners speak as wise men and his kings as fools, there is nothing the actor can do but accept.

The first step is to analyze the lines of the character to determine the actual thought and mode of thinking. Since we have not assigned any lines to your character, this step will be considered in the next article, when the analysis of the play will be discussed. The next step is an important one for the actor, since it is the adjusting of the physical character to the mental character, supplying the body with a mind, making the action coordinate with the thought. There is a very excellent dictum in the theatre which is: "no action without purpose." Thought must supply purpose for every movement made on the stage. All action on the stage must be conscious action. In life, however, there are two types of action, that which requires little or no thought,

such as the automatic action that takes place when I put my hand accidentally on a hot stove, and that which requires thought, such as the meditated action in a class recitation. On the stage these two actions are similar, the meditated action is more elaborate in that the steps in the thought process are shown in the action. Any thinking of a character must be illustrated in action. Thus, if your Englishman decides to call upon a friend you must show how and why he arrives at this decision in a pantomimic action. The mental aspects of the character must be shown in the lines and action. Both the physical and mental aspects of the character are controlled by the thought of the actor. Finally, the reason for the thought and action of the character must be shown by the actor to the audience.

The last aspect necessary to round out your characterization is the emotional. Your English noble is in love, as you recall, and you have no experience in such love. As it is impossible for you to feel as anyone else feels you will have to depend upon your own feelings for the emotional aspects of your character. "But," you ask, "if I can only communicate to an audience my own feelings, how can I play a role which requires feelings I have never experienced?" In order to answer your question I must ask you one in return, "Have you ever been home alone at night in a dimly lighted room reading a mystery story and as you reached a particularly eerie part in the book, have you not thought that you heard something in the next room? As you listened intently the noise became steps which came nearer and nearer. You concluded it was a burglar, almost paralyzed with fear you have awaited the opening of the door into your room. Finally your parents returned to find you in a near hysterical condition. The noise you heard was only the wind or a kitten. Now, although you have never had an experience with a burglar, your emotions were as real as

if you had had. Many actors play roles of murderers, criminals, without having had any law-breaking experience. How is this possible? We all have emotional potentialities, possibilities of experiencing great emotions of joy, sorrow, hate, love. Although we suppose that you have never been in love, yet you have the potentiality of becoming in love as the English nobleman did. How then may you create this emotion for your characterization? Choose an experience that most nearly approaches the one desired. Perhaps it is the feeling you have for your parents or a dog or some object. Recall in detail an incident in which you felt this emotion strongly. Using your imagination, amplify or condense the emotion to fit the needs of the emotion required. Transfer the emotion from the incident imagined or experienced into the incident demanded by the character.

After the emotion has been built into the character, it must be readily controlled, for an actor must be able to pass quickly from one emotion to another with ease and effectiveness. Finally, the emotional aspects of the character must be co-ordinated and tied in with the physical and mental aspects, so that a unified character may be presented with facility by the actor.

In creating your English nobleman, age twenty-two, in love, you have followed through the steps in the process through which the actor goes in the creation of a character. You have noted that acting is rarely an independent process, that it depends on the other arts of the theatre, particularly that of the playwright. It is he who furnishes much of the basic material upon which the actor builds his character. A major part of the actor's success is determined by his ability to discover and analyze this material which the playwright has incorporated into the play. The next article, "The Actor Analyzes the Play," will help you find the clues to characterization.

This Is Our War

by PEGGY LAMSON

Cast of Characters: Sally Kimball, Harriet Williams, Mrs. Kimball, Ruth Kimball, Bill Hamilton, Miss Bricker.

EPISODE 1

SPOTLIGHT UP CENTER. A floor desk in a hospital. Late at night. Sally Kimball, a Junior Cadet, is seated at the desk going over charts. After a moment another Cadet Nurse, Harriet Williams, comes in and flops down on the chair beside her.

Harriet: Gosh, what a night!

Sally (Smiling.): What's the matter?

Harriet: Everything's the matter. Mrs. Hellman spilled her supper all over the bed and then tried to tell me I knocked it over. Mrs. Gregerson wouldn't take her medication— (Puts the little glass down on the desk.) She said it made her sicker than she was already. And Mrs. Iverson wanted me to take the rubber sheet off her bed. When I told her I wasn't allowed to she got mad and said to send the head nurse to her. I told her the head nurse was at supper and that made her even madder.

Sally (Looking off right.): And just to make things perfect there's Mrs. Morani's light on again. Now you can go and see what's bothering her this time.

Harriet (Leaning back in her chair.): Let her wait— If I've answered her bell once I've answered it a million times tonight. I've rubbed her back and given her a hot water bottle and opened the windows and closed the windows and given her water and washed her face—now let her wait a minute. I'm tired.

Sally (Smiling.): I know—this is one of those nights. We all get them. Still you'd better go and answer her bell, Harriet. The poor dear. She is pretty unhappy you know.

Harriet: I know—but she can be unhappy just a little longer. I'll go in a minute. Doesn't she know there's a war on. We've got a few other patients. (Sally looks at her a moment—then gets up.)

Harriet: Hey—where are you going?

Sally: You sit still. I'll just see what's on her mind.

Harriet (Calling after her.): I was going in a minute. (Then muttering to herself.) Gosh—there's no peace around this place. (Sinks back in her chair—picks up chart—fans herself with it—stretches her legs out in front of her. After a moment Sally comes back in. She pushed right by Harriet—grabs telephone. Harriet sits up startled.)

Sally (Into phone—urgently.): Emergency Ward D—Miss Kimball speaking. Come at once. Mrs. Morani is cyanotic—she has dyspnea . . . gasping for breath. I'll have the tracheotomy set ready. (Hangs off.) She's had a complete paralysis of the larynx. She's blue—she can't get her breath. If they don't do the tracheotomy quickly it will be too late— (Harriet has risen—looks horrified.) Get the set from the emergency shelf—get the oxygen—get the surgical tray. Quick! I'll stay in there with her. (She rushes off. Harriet rushed off too—crossed stage once or twice with tray, etc. For a moment there is feverish activity. Then the stage is bare. After another moment Sally comes back in. Harriet follows her, a very hangdog expression on her face.)

Sally: Thank goodness they got there so quickly. (Sinks into a chair.) And thank goodness the night supervisor came, too. My hands are shaking so I never could have assisted Dr. Allen.

Harriet (In a small voice.): Sally—will she be all right?

Sally: I think so.

Harriet: Gosh—you can imagine how I feel.

An Appeal for Cadet Nurses

SIXTY thousand new student nurses must be enrolled in schools of nursing during the year 1944-45, according to the office of the Surgeon General of the United States. We are pleased to have the privilege of co-operating in this nation-wide drive now being sponsored by the U. S. Public Health Service, by publishing the script, **THIS IS OUR WAR**, and urging drama groups everywhere to consider its production at the earliest opportunity. We particularly urge high school groups to plan a performance for one of the chapel programs and present repeat performances before community groups. Peggy Lamson, the author of **THIS IS OUR WAR**, is a recognized playwright. We believe her play is worthy of consideration for its drama values, as well as for the urgent message it conveys.—Editor.

Sally: That's all right, kid. It happens to the best of us.

Harriet (Sitting.): Yea—well I'll bet its never happened to you. Gee, Sally, you were wonderful. I wouldn't have known what to do.

Sally: Sure you would have. It's just that I've been at it a little longer.

Harriet (Soberly.): No—I'm afraid its more than that. Its the difference between you and me. You know—sometimes I think I'm not cut out for this sort of work. I'm too dreamy and dopey and lazy.

Sally: All you've got to do is realize how important it is and how much we're needed. That gets you over being lazy quicker than anything. Believe me—I know.

Harriet: Yes, but—well its different for you. You're probably the type that always wanted to be a nurse.

Sally (With a slight smile.): No—I'm not that type.

Harriet: Well at least you're more serious then and more steady by nature.

Sally: I'm neither of those things by nature, Harriet. In fact by nature I'm a lot worse person than you'll ever be.

Harriet: Don't be a fool—you couldn't be. Sally: There was a time when I was empty-headed and foolish and altogether good for nothing.

Harriet: You foolish and good for nothing? I don't believe it.

Sally (Smiling.): Well, then—I'll have to make you believe it. I'll just have to tell you about it. (Pause—then slowly.) You see my father is dead—there's just my mother and my sister and me. (The lights are beginning to dim.) My sister's a nurse too—she's older. I was the one who'd always had the breaks. Everyone spoiled me and pampered me and gave in to me. (The lights are almost out—) There was a boy who liked me very much. I remember one night in particular he called me up and said he wanted to see me right away—

BLACKOUT

EPISODE 2—(Flashback)

SPOTLIGHT STAGE RIGHT. Mrs. Kimball, Sally's mother is sitting beside a small table knitting. Sally's voice is heard off talking on the phone.

Sally (Off.): Well—I don't know if I'll be here or not. This is my night at the USO. . . . Well, why didn't you call me sooner. . . . Yes, sure I know, I've heard that stuff before. You soldiers can always get busy at the most convenient times. But you don't need to expect me to believe it. Well, yes—I suppose I could—seeing its you. All right—I will cut it.

NOTE: This sketch is designed to be played without scenery and with a minimum of props on a stage which is divided into three playing areas. A single strong spotlight lights each episode.

They can dance without me tonight. Sure—come on over. Right away. OK, Bill. 'Bye. (Sound of receiver being replaced.)

Mrs. Kimball (Calling.): Who was that, dear?

Sally (Off.): Bill Hamilton.

Mrs. Kimball: Oh—that's nice. You haven't seen him in some time have you?

Sally (Off.): He says he's been tied up. (She comes in. She looks younger than in the preceding scenes. Wears bobby socks and a bow in her hair—flops down on a chair.) Gosh—I'm sick of seeing nothing but soldiers. I'd like to see a boy who is his own boss once in a while. Somebody who didn't have to keep getting passes and liberties and be scared to death all the time for fear some little second lieutenant will see him doing something wrong. Give me somebody who can do what he feels like doing.

Mrs. Kimball (Mildly.): I guess there aren't many of us today who can do that Sally.

Sally: Oh everybody carries on so and goes around looking so gloomy. I'm sick to death of the whole business. (Wistfully.) Gosh, mother—this isn't the way I pictured it would be when I got to be seventeen. I thought it would be fun and exciting.

Mrs. Kimball (Gently.): I know darling—you've been cheated out of a lot of things you should have had. I wish there were something I could do to make things happier for you.

Sally: There's nothing anyone can do until this horrible war is over. Nothing but just sit around and wait for it to end.

(Ruth Kimball comes. She is Sally's sister—a graduate nurse, older, and not nearly so pretty. She wears a dark blue cape over her white uniform.)

Ruth (Wearily.): Hello.

Mrs. Kimball: Hello, Ruth.

Sally: Hi, Ruth—Say can I wear your brown and white shoes. Mine are all messed up.

Ruth: Listen Sally—I don't get any more shoe coupons than you do. You wear my shoes once and they're practically done for.

Sally: Oh all right sour puss—

Mrs. Kimball: Let her wear them tonight Ruth. That nice Bill Hamilton is coming over.

Ruth: Oh—but I thought this was your night at the USO.

Sally: Say—I wouldn't ask for your shoes to wear to the USO. I'm not that crazy—that would wear them out. Why they don't even give you a chance to breathe between dances. It's really work.

Ruth (Dryly.): Yea—it must be very tough.

Sally: Well it is tough. Don't get the idea you're the only person who does any work around here.

Ruth (Irritably.): All right, all right. You work yourself to the bone. Anyone can see that.

Mrs. Kimball: Girls—please! Ruth will let you wear her shoes, Sally. Now don't nag at her. She looks tired.

Ruth: I guess I have every reason to look tired. The situation at the hospital is getting desperate.

Sally: That hospital has more troubles. What is it now?

Ruth (Sarcastically.): Nothing you should worry your pretty little head about, Sally.

Mrs. Kimball: Ruth—there's no reason to snap at her that way.

Ruth: No—there's no reason except that we had to close one of the men's surgical units today. We've been turning people away as it is. Now we'll have to turn away even more. We have 35 nurses on duty. We have been operating on what we thought was a close margin with 80. And you ask me if I'm tired.

Mrs. Kimball: Isn't there any way you can get more nurses?

Ruth: Up to now there hasn't been. But now maybe things are going to be a little better. I heard today at the hospital that they're forming

a Cadet Nurse Corps. The government is paying for complete nursing education for any girl who qualifies. They'll be members of the Corps and get very cute uniforms and everything. And while they're training they'll help relieve this dreadful nursing shortage—(Glancing at Sally) Anyone between the ages of 17 and 35 can qualify.

Sally: You're not looking at me.

Ruth: Yes, Sally, I am.

Mrs. Kimball (Horried.): Oh dear me no. That's no kind of work for Sally.

Ruth: Why not—what's so special about Sally? I think she'd be a lot better off doing something about this war.

Sally: I suppose you think I dance at the USO for my health.

Ruth (Patiently.): Sally—dancing at the USO, tough as it may be on your feet and my shoes, is hardly a full-time war job. (Then seriously.) Don't you see—you wouldn't be so restless and so unhappy if you were really doing your share.

Sally: Who said anything about being restless and unhappy. You're the one who's always doing the griping—not me. I'm perfectly happy as I am, thank you.

Ruth (With considerable spirit.): Well then you shouldn't be. This is no time to be perfectly happy when you're just sitting around doing nothing. Think of somebody else if you won't think of yourself. Think of me, for instance. All I want is to be able to join the Army Nurse Corps and really get into this thing. If girls like you would join the Cadet Nurse Corps people like me—graduate nurses—could get to the front lines.

Sally: Why should you want to get to the front lines. It's messy enough as it is right here at home.

Ruth (Flaring up.): You are the most selfish, insufferable little good-for-nothing I've ever seen.

Sally: Just because I won't let you push me into a gloomy old hospital is no reason to insult me that way.

Ruth (More quietly.): All right Sally—I'm sorry. It just makes me mad, that's all. I know you're a whole lot nicer girl than you seem to be right now. You're just young and confused and stubborn and it's too bad. Because if you weren't, I think you might make a pretty good nurse and really amount to something. (Shrugs—then gets up.) I'll go and wash—Can we eat pretty soon, Mother—I'll have to hurry—(She goes out.)

Sally: Gosh—she gets crabbiest every minute. You'd think she was fighting this war all alone.

Mrs. Kimball: You must make allowances for her, dear. She has a great deal to worry her.

Sally: Well, she'll never hook her Dr. Wilson the way she's going on. All this work and worry is making her look older than she really is. He probably likes someone pretty and feminine after working all day long in that gloomy hospital. Somebody ought to tip her off.

(Bill Hamilton comes in. He is an attractive young army private.)

Bill: Hello Sally.

Sally: Well—look at the stranger—Have we met before?

Bill (Looking at her appreciatively.): Yeah—we've met all right. (Shakes hands with Mrs. Kimball.) How are you, Mrs. Kimball?

Mrs. Kimball: I'm fine, thank you, Bill. (Gathers up her knitting—gets up.) You look a little tired too—

Bill: They've been keeping us kind of busy. (Smiling at Sally.) Even if Sally does think it's all a gag.

Mrs. Kimball: Well don't let them work you too hard.

Bill (Smiling.): I haven't got an awful lot to say about it, you know.

Mrs. Kimball: No—I suppose not. (She exits tactfully.)

Bill (Looking at Sally.): Gosh, you look pretty, Sally.

Sally: I guess anyone would look pretty to you after seeing nothing but a lot of GI Joes for the last couple weeks.

Bill: No—anyone wouldn't—but you always will Sally—(He goes over and sits beside her.)

Original Scripts Wanted

DRAMATICS MAGAZINE will welcome for publication original one-act plays which stress democratic principles and co-operation in the postwar period. Plays which deal with such problems as tolerance, racial justice, the four freedoms, and better understanding of other peoples, adapted to production needs of educational theatre groups, are especially wanted. Manuscripts should be typed and properly addressed. Sufficient postage for their return should be included.

Sally—listen—I'll be free almost every night this week. Can we see each other?

Sally (Archly.): Well I don't know—that depends—

Bill: Please, Sally—it's important. Because after this week there won't be much more chance.

Sally (Sitting up quickly.): How do you mean?

Bill: I mean that after this week I'm probably going to be alerted. I'll be pushing off any minute.

Sally: Oh—

Bill (Urgently.): Sally—there hasn't been time to say any of the things I've wanted to say. It's all been so rushed and everything seems to move so fast. But after this business is over there'll be lots of time. I know you haven't had much chance to know what kind of a person I really am—(Breaks off.) Gosh Sally—I guess every guy says this to some girl just before he goes off to war—but anyway—will you wait till I get back. Can I reserve you till its all over?

Sally (Getting up abruptly.): Bill—Bill let's not talk about it now. If you've got a week before you get alerted let's just have a swell time and not think about anything else.

Bill (Getting up too.): Sally—I can't help thinking. I want to have you to count on.

Sally: How can I promise you that. I don't know—lots of things can happen in the next couple of years, Bill. I'm too young to get all tied down. I like you a lot—better than anyone else, really. You know that. But I've got to be free. I'm made to have fun and help other people have fun.

Bill: I know Sally but—

Sally (Going right on—getting more vehement.): You have no right to ask me to make promises I might not be able to keep. I'm only seventeen—I don't want to miss out on everything. I want to be able to enjoy what I can without any strings attached to me.

Bill: This isn't much of a time to make a career of enjoying things.

Sally: Everyone keeps telling me this isn't much of a time. Well its the only time I've got—and so I'm going to use it. I'm going to enjoy everything I can while I can.

Bill: OK, Sally—you go ahead—enjoy yourself all you can—(Then slowly.) I guess maybe that's about all you're good for.

BLACKOUT

(The stage is black. Sally's voice is heard from Up Center.)

Sally: So that's how I started out.

Harriet: Sally—I just can't believe it.

Sally: Quite a little stinker don't you think?

Harriet: I'm beginning to be convinced—but go on . . . What happened then?

Sally: Nothing happened—I kept myself free all right. I worked frantically at enjoying my-

self. In my heart I knew I was failing—but I wouldn't admit it. I never would have admitted it if it hadn't been for Bill. Bill was overseas six months when he was wounded—they sent him home. He had lost the use of one arm. He came straight to me when he landed. He needed me, only I was too stupid to know that—too small and selfish to help him. Instead he had to help me.

EPISODE 3—(Flashback)

SPOTLIGHT STAGE LEFT. Bill and Sally are seated. Bill's arm is in a sling.

Bill: Sally—all the time I was over there—all the time I was lying in the hospital I kept thinking about you. I came straight to you. Just as soon as I could—

Sally (Not looking at him.): It's swell to see you, Bill.

Bill (Watching her.): Is it? (Lifts her chin.) Is it, Sally?

Sally (Breaking away—getting up.): Of course it is. I haven't seen anybody decent for ages. Everybody's gone away now.

Bill (Getting up—going to her.): Sally—please look at me—(She turns to him.): Don't let this arm throw you. Even with one arm I'm going to be pretty useful. I'm not finished yet—not by a long shot. (Quietly.) You know Sally—every guy that's fighting this war is fighting for all the big reasons and then for some special reason of his own. You are my reason, Sally. You and everything that you and I can be together after it's over. You see, I just can't get it out of my mind that you belong to me.

Sally: But Bill—I—

Bill (Interrupting—urgently.): You do, don't you, Sally—you really do?

Sally (Turning away again.): I told you before you went away that I wouldn't belong to anyone—not yet.

Bill: You told me a lot of things before I went away, Sally, that I didn't think you meant, Sally (Facing him.): I did mean them though—I still do.

Bill (Looks at her a moment—then in a hard voice.): So you haven't changed. In the six months that I've been away, and this war has been getting tougher and tougher, you haven't changed a bit. You still think that the world is a place just designed to give you a break. Well, let me tell you, Sally—it isn't. The world today is the kind of a place where you've got to fight to get the kind of a break you deserve. And you can't sit back and let the other people do the fighting for you.

Sally: Bill—please don't start preaching at me.

Bill: It's time somebody did. It's time somebody told you to wake up and take a look around you. Things are happening—things that made a lot of difference to people like you and me. The people who are going to live in the world tomorrow are the people who are fighting to preserve it today. So you'd better get in on it, Sally. And get in on it pretty quick—or else you're going to find yourself all alone in a world you don't have any part in.

Sally (Furiously.): You have no right to talk to me that way.

Bill: Sure I have—it's a free country—that's what all the shooting's about—to keep it that way. And in a free country anybody's got a right to point out to another person that's she's an empty-headed little fool.

Sally (Blazing.): I'll show you what a fool I am. I'll make you wish you'd never talked to me this way. . . . I'll do the most dangerous thing a person can do. I'll be a parachute rigger, I'll drive an ambulance, I'll work in a gun factory—I'll be a test pilot—

Bill (Laughing.): Pipe down—you won't be any of those things and you know it—You couldn't be.

Sally: Why couldn't I?

Bill (Quietly.): Because, you haven't got the courage. You know, Sally—it's funny—when I was in the hospital I had some wonderful nurses. I used to tell them about you. I even used to pretend sometimes that one of them was you—she looked a little like you. A couple of times

when I was a little balmy I even called her Sally. (*He shrugs.*) I guess I was really pretty balmy the whole time—because now I couldn't even pretend. Those nurses had courage and patience and humor and they were kind and gosh—they were really people—they were in there pitching because they believed in a decent world, too. (*Looking directly at her.*) I wouldn't insult those nurses, Sally, by pretending that you were one of them. You never could be—you haven't got what it takes.

BLACKOUT

(*The Stage is black. Sally's voice is heard from Up Center.*)

Sally: That fixed it—just as I suppose Bill knew it would. I was frantic—I couldn't get started fast enough. I was vindictive—I was going to show him if it killed me. But then gradually I began to think—I actually began to think for the first time in my life. I thought about Ruth—wanting to join the Army Nurse Corps. I thought about Bill—losing his arm to get the kind of break he wanted in the world and I thought about those nurses—in there pitching. And after a while I knew it was the only thing I had ever really wanted to do. So I started. I wrote to The Public Health Service at Box 88 in New York City. I filled in forms—I got over all the hurdles but the last one—that almost stumped me.

EPISODE 4—(Flashback)

SPOTLIGHT STAGE LEFT. *The office of the Director of a School of Nursing—Miss Bricker. She wears a white uniform. Sally sits beside her.*

Miss Bricker (*Looks over some papers.*): Well, Miss Kimball—your qualifications all seem to be satisfactory. You were in the upper third of your class in high school. Your health record is perfect—(*She puts papers down—Sally gives a little sigh of relief.*) But there is one thing I wonder about?

Sally (*Eagerly.*): Yes, Miss Bricker?

Miss Bricker: I wonder if you are going to find nursing to your liking.

Sally: Oh, yes, Miss Bricker—I'm sure I am.

Miss Bricker: I gather from what you have told me and from some of the recommendations I have had about you that you lead a very active social life.

Sally: Yes, but that was before—

Miss Bricker (*Going right on.*): I just wonder whether you won't find that the restrictions of nursing will interfere with it too greatly.

Sally: Miss Bricker—are you trying to tell me that you don't think I'll make a good nurse?

Miss Bricker: No, my dear—I'm not trying to tell you that. I'm just trying to point out to you that nursing is a serious and a dignified and very responsible profession. Sometimes young girls who go into it without really considering these aspects find themselves unhappy and basically unsuited to the work.

Sally: I'm sure that won't happen to me.

Miss Bricker: All the same, Miss Kimball, I'd rather you'd go home and think about it a little more carefully. If after a month or six weeks you still feel that you want to join the Cadet Nurse Corps, come and see me again.

Sally: Please, Miss Bricker—I know my record hasn't been very good. I've been all wrong about a lot of things. But I know I'm on the right track now. I know what I want to do—it's the only thing I want to do. I can't bear to waste six more weeks after all the time I've wasted already. I've just got to get started—please—give me a chance now.

Miss Bricker: Miss Kimball—I'm afraid—
Sally (*Interrupting.*): My sister is a nurse over at St. George's. She always said I would make a good nurse if I wouldn't be so stubborn and so selfish—(*Miss Bricker watches her—smiles slightly.*) I admit I've been both of these things and I've been empty-headed and foolish besides. But, if you know you've been wrong and want to change it does make some difference, doesn't it?

Miss Bricker: Yes—I suppose it does.

Sally: Please, Miss Bricker—give me a chance to do something worth while.

Miss Bricker (*Hesitates—then slowly.*): All right, Miss Kimball—I'll give you a chance.

Sally (*Simply.*): Thank you.

Miss Bricker: I'll give you a chance to join a proud profession. . . . See that you use it well.

BLACKOUT

(*The stage is black, Sally's voice is heard Up Center.*)

Sally: I can't tell you how I felt then. It was like nothing I'd ever known before. I didn't tell anyone. I couldn't bear to have them praise me and fuss over me before I'd done anything to deserve it. So I waited until the day I started in training.

EPISODE 5—(Flashback)

SPOTLIGHT STAGE RIGHT. *Mrs. Kimball and Ruth are seated.*

Mrs. Kimball: I don't know where she is. She went off early this morning and I haven't heard a thing from her since.

Ruth: She's probably wearing herself out in a movie.

Mrs. Kimball: Ruth—must you be so hard on her?

Ruth: No—I don't suppose I must—

Mrs. Kimball: Because I think it upset her.

Ruth: Nonsense—Sally never pays enough attention to anything I say to be upset by it.

Mrs. Kimball: But haven't you noticed a change in her lately?

Ruth: As a matter of fact, I have. She seems much quieter—and I don't know exactly—just better. Oh, Mother—you don't suppose she could be beginning to get some sense? (*Sally has come in without either of them noticing her. She stands quietly in the doorway—she wears a Cadet Nurse topcoat.*)

Sally: I think there's hope for her yet. (*Mrs. Kimball and Ruth wheel around—both stare at her.*)

Mrs. Kimball: Sally—where on earth—(*Stops, noticing coat.*) Where did you get that coat—(*Stops again as Sally takes off coat—revealing her blue and white striped dress—the hospital uniform of a pre-cadet.*) Oh—(*Then glancing at Ruth.*) So you've begun—

Sally (*Quietly.*): Yes, Mother—I've begun—
Ruth (*In amazement.*): 'Sally! It isn't—you haven't—(*Goes over to her.*) Oh, Sally—you have.

Sally (*Laughing.*): You see—I am beginning to get some sense—just in the nick of time, too.

Ruth (*Overcome.*): Oh, Sally—I'm so glad—(*Hugs her.*) Isn't it wonderful, Mother—Sally's done it. . . . She's joined the Cadet Nurse Corps.

Mrs. Kimball: I know she's joined the Cadet Nurse Corps. . . . I had to give my approval.

Ruth: You did! But why didn't you tell me—

Sally: I wouldn't let her—I was afraid they'd change their mind about me before I got started. . . . I had a job selling myself as it was. . . . They weren't very sure about me.

Ruth (*Indignantly.*): Not sure about you—Why of all the ridiculous things. Anyone can see at a glance that you're perfect for it—

Mrs. Kimball (*Anxiously.*): Ruth—do you think it will be too much for her. . . . such long hours and all—Sally's not used to it you know—

Sally: Mother! How can you say such a thing. . . . Of course, it won't be too much for me—(*Smiling at Ruth.*) What's so special about me?

Ruth (*Gently.*): A lot of things are special about you, Sally—(*Then to her mother.*) She'll be all right, Mother—From now on you don't need to worry about Sally.

Mrs. Kimball (*Still a little uncertainly.*): Well—I gave my permission—Because I think it's wonderful of you, Sally—I'm very proud of you.

Sally: Well don't be. Just because a person's been asleep and wakes up there's nothing to be proud of. Wait till I do something—wait till I really am something. Don't pat me on the

back now for doing the thing I should have done six months ago. Just hold your thumbs for me, that's all. Hold your thumbs that I make the grade.

BLACKOUT

(*Sally's voice is heard Up Center.*)

Sally: I was scared to death. But each day I got a little less scared—each day I liked it better. And best of all, each day I felt more right about what I was doing.

EPISODE 6

SPOTLIGHT UP CENTER. *Sally and Harriet are sitting at the hospital desk—just as they were at the end of Episode 1.*

Harriet: And look at you now—

Sally (*Laughing.*): Yes—just look at me—

Harriet: Gosh, Sally—I think there's hope for me too—

Sally: Well, that's exactly what I've been trying to tell you.

Harriet: You ought to have that story printed and circulate it around to all the feather brains like me.

Sally: Feather brain nothing—you wouldn't have joined the Corps in the first place if you hadn't wanted to get in there and pull your weight like everyone else.

Harriet: I'll never gripe again. (*Raises her right hand.*) I'll swear I never will.

Sally: Sure you will—you'll probably gripe lots more times—we all will—but it won't mean anything because we're all really sold on what we are doing. I'm so sold that I think after this thing is over I'll go to a university and do some more work in advanced nursing. (*She stops suddenly—Harriet has looked off right and jumped up.*) Hey—what's the matter with you—

Harriet (*Over her shoulder as she rushes off.*): Mrs. Morani—her light's on—

Sally (*Looks after her laughing—phone rings.*): Ward D—Miss Kimball. Yes doctor—yes I did. At ten o'clock. Yes—she seems more quiet—no, she hasn't complained of any pain since. Yes, doctor—yes, certainly. Not at all—You're welcome—

Harriet (*Coming back in.*): She's all right—she just wanted the window opened—I could have kissed her—(*Sitting down.*) Sally—there's one thing you didn't tell me. Maybe I shouldn't ask—but—well I've just got to know—what happened to Bill?

Sally: Bill—(*Looks at her watch.*) Stick around for about a half hour and you'll see him.

Harriet: See him! What do you mean—here?

Sally: Right here—he calls for me when I go off duty at eleven. . . . We go home together.

Harriet: Home?

Sally (*Smiling.*): That's right—home. His home and my home.

Harriet: You mean you—you mean you're married?

Sally: We were married six weeks ago. As soon as we found out that Bill was going to have a staff job and be stationed here permanently.

Harriet: Sally—gosh—that's wonderful—it beats everything you've told me—

Sally: I think it's pretty wonderful myself. . . . Girl gets boy. . . . Only in this case the girl had to grow up first. (*Telephone rings.*)

Ward D—Miss Kimball speaking. . . . Yes—Yes, doctor. . . . Yes—I see. When is she coming?

. . . Right away. . . . Yes, doctor. . . . blood pressure every five minutes. . . . fluids intravenously—insulin—vena puncture. . . . Yes, doctor. . . . I'll have everything ready. (*Hangs up—gets up quickly.*) Dr. Graham is sending in a patient in a diabetic coma. We've got to get everything he needs and have a bed ready right away.

Harriet: We haven't got a bed.

Sally: Yes we have. Mrs. Meyer went home this afternoon.

Harriet: All right—I'll get the insulin and the vena puncture tray. What else does he want?

(*Continued on page 27*)

TWO "MUST PLAYS FOR THE NEW SEASON"

June Mad, Ever Since Eve, Harriet---and now---

SPRING GREEN

By FLORENCE RYERSON and COLIN CLEMENTS

8 MALES
7 FEMALES
INTERIOR
MODERN
COSTUMES



BOOKS
75 CENTS
ROYALTY
\$25.00

This new comedy is the laughter-filled story of a boy whose father just can't understand him, and a girl whose mother understands her only too well. Nina Cassell, the charming and youthful mother of two daughters, has patriotically turned one wing of her rambling old residence into an apartment in order to help the government house the military personnel of a nearby airfield. When the officer in charge of construction moves in, she is surprised to find that he is one of her old suitors. The girls in the neighborhood have been atwitter over the rumor that the Major's family consists of a son, Newton, who must, they argue be terrifically dashing and sophisticated because he was born "A light-hearted comedy of youth, written with genuine understanding of the problems of the younger generation... the dialogue sparkles."—Los Angeles Times.

and brought up in New York City, and also has been recently expelled from a swank boarding school. When Newton arrives, he proves to be gentle, absent-minded, and socially awkward, a boy with only one interest in life—the scientific breeding of earthworms. How his consuming passion for his earthworms, including Jumbo and Salome, comes into conflict with his passion for the prettiest girl in town, how it disrupts his father's romance with Nina, and almost lands him in jail, form the plot of a comedy which combines quick action and delightful dialogue with real emotional values.

Gay, New Comedy by the Authors of "And Came the Spring!"

COME RAIN OR SHINE

By MARRIJANE and JOSEPH HAYES

5 MALES, 10 FEMALES. INTERIOR. MODERN COSTUMES

Ideal for high school and college production. COME RAIN OR SHINE is a rollicking comedy written in the spirit of fun, but the insight and warm affection underlying the merriment add a refreshing ring of truth to the situations and characters. Jacqueline (Jac) Grayson is a delightfully high-spirited college girl—part child, part woman. The play tells, in comic fashion, of the lively incidents which lead her into a young womanhood which retains the light-hearted charm of youth. Jac is spending the summer with her family on the lake-shore. Because of her childish tendency to let her enthusiasm run wild, she is fired with theatrical ambition as soon as she learns that a summer theatre has been established nearby. Julia March, the domineering and eccentric owner of the city-paper which Jac's father edits, has founded the theatre in order to further the ambitions of her beautiful pampered granddaughter, Rosemary. Rosemary arrives to spend the summer and Jac meets the handsome, vibrant young theatre director. Immediately Rosemary and Jac are at odds—over the important roles and over Dan Lyons, the director. Their rivalry is complicated by the arrival of Jac's college suitor,

the frenzy of Jac's amusingly lazy brother, Glenn, over the beauty of Rosemary, the many and hectic difficulties involved in producing a play, as well as the entertaining irascibility of Jac's harassed father. When a gossip lady overhears a rehearsal scene, she mistakenly jumps to the conclusion that Rosemary and Dan have become engaged. And the news gets into the papers. Crushed at the news, Jac and her brother leave home in an unfriendly neighbor's sailboat; reporters from a national picture magazine arrive; Jac's father is forced to take over Glenn's role in the play; Julia's domination of Jac's father causes a slight rift in his marital relationship—all sorts of complications to baffle and befuddle the characters and add to the comic uproar. In the last act, where new incidents keep the fun rippling, all the important characters realize that they have changed a bit, adjusted their relationships a bit more wisely. All of the brisk and often hilarious fun rests on the foundation of a sturdy, worthwhile theme. A richly warm-hearted comedy of real people. Highly recommended. 75 cents. (Royalty, \$25.00.)

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THEATRE *on* BROADWAY

by Paul Myers

NEW YORK, N. Y.

THE advent of October finds the Broadway theatre rich in promises, but with very little actually accomplished. Each producing office has announced glorious plans, the daily theatre columns are brimful with news of fabulously cast productions; but with only three exceptions each new event thus far has been dreadfully disappointing. To mention just a few of these promises, there are: a Margaret Webster production of Shakespeare's *The Tempest*, Franz Werfel's *Embezzled Heaven*, with Ethel Barrymore; a dramatization of John P. Marquand's *The Late George Apley*, with Leo Carroll; *Seven Lively Arts*, a new revue, with Beatrice Lillie, Bert Lahr, Alicia Markova and Anton Dolin. Some indication of the eagerness with which theatregoers are awaiting these events is provided by the announcement from the Billy Rose office—the producers of *Seven Lively Arts*—to the effect that all seats for the first six weeks of the show's run are sold out. *Seven Lively Arts* is slated to open around Christmas, which means that at this point seats are selling for next March.

All of these bright hopes, however, are of little avail in the face of the theatre's present condition. Of approximately twelve new productions only three are of some value—a very poor percentage. Moreover, the remaining nine were not even near misses; but complete, hopeless failures. The drama critics were given the opportunity this past month to fire every expletive in their arsenal.

LET us first consider the three praiseworthy productions. The best of these is *Anna Lucasta*, a play by Philip Yordan, which opened at the Mansfield Theatre on August 30. It is a well-written play, and Harry Wagstaff Gribble's direction has elicited all of its fine points. Originally, the play was set among a group of Polish-Americans. The script, however, came to the attention of the American Negro Theatre, and was presented by this group for several performances last spring at a branch of the New York Public Library in Harlem. The critical reception was so favorable that John J. Wildberg bought the rights and moved the production downtown, to the Times Square district, for a regular commercial engagement.

The plot of *Anna Lucasta* is not its chief virtue, since it is not very original. Mr. Yordan's play, however, abounds in well-drawn, rich characters. Anna (beau-

tifully enacted by Hilda Simms), Anna's parents, Rudolf—Anna's husband, Lester and Danny—her friends, Noah—a Brooklyn bartender, Blanche—a frequenter of Noah's bar—all are full-bodied, trenchant characterizations. Canada Lee, as a friendly gesture toward the American Negro Theatre, plays the rather small part of Danny. The rest of the cast were almost completely unknown to Broadway, but are extremely capable. In addition to Miss Simms, Earle Hyman as Rudolf and Alice Childress as Blanche are particularly noteworthy.

Anna Lucasta is important on other counts. Beside being an interesting play, promising greater things in the future from Mr. Yordan, it is even more important from the viewpoint of the future of the American Negro Theatre. Our theatre at large is in dire need of such permanent acting companies. An effect of ensemble playing is achieved through such groups that is all too obviously lacking in many productions. Permanent acting companies, too, offer more inspiration and opportunity to playwrights. Most of the really great plays of the past were written with a view to performance by a particular player or group of players. Shakespeare for the company at the Swan Theatre on the Bankside, Moliere for the company that later became the Comedie Francaise, etc. Let us hope that with *Anna Lucasta* the American Negro Theatre is on the threshold of a brilliant career.

THE two remaining productions on the credit side of the Broadway ledger are in a lighter vein. The first (in the order of arrival) is *Song of Norway*, an operetta based on the life and the music of Edvard Grieg. Robert Wright and George Forrest have compiled a score from several of Grieg's compositions, including: the Piano Concerto in A-Minor, the Peer Gynt Suite,

the Norwegian Dances, and the ever popular "Ich Liebe Dich." Milton Lazarus' book serves the purpose admirably, although it is along strictly conventional operetta lines. *Song of Norway* is particularly noteworthy, however, for its score and its dancing, which was staged by George Balanchine.

Lawrence Brooks as Grieg, Robert Shafer as Rikard Nordraak and Helena Bliss as Nina Hagerup play the principals in the triangle of the plot. Irra Petina, on leave from the Metropolitan Opera Company, plays Louisa Giovanni, a singer who helps popularize Grieg's music. Her performance, both in the singing and in the acting, is superb. Sig Arno, known to many for his cinema appearances, plays the comic role of Count Peppi Le Loup, the husband of Mme. Giovanni. When the musical opened, Fredric Franklin, Alexandra Danilova, Nathalie Krassovska, Leon Danielian and other members of the Ballet Russe de Monte Carlo appeared. Recently, however, the Ballet Russe has opened an engagement at New York's City Center of Music and Drama and has been replaced in *Song of Norway*.

It will be of incidental interest to the students of the drama, I believe, to note that the great Norwegian dramatist, Henrik Ibsen, appears as one of the characters in this operetta.

TERENCE RATTIGAN'S *While The Sun Shines* is the third of this month's assets. This play is enjoying a very successful engagement in London; recently going into its second year. As is the rule with all English importations, this play received a very mixed reception from the New York drama critics. Some greeted it most enthusiastically; some pronounced it a dull bore. True, it is paced more slowly than the typical American farce, but it is thoroughly amusing and provides a most enchanting evening in the theatre. The production has been staged by George S. Kaufman, who is a master of comic effect. He has realized all of the humor in Mr. Rattigan's script and added a generous measure of his own.

This is the third play of Mr. Rattigan's to be presented in New York. His first was *French Without Tears*, a comedy set in a small hotel in France to which English people come to learn the French language. *Flare Path* was the second—a drama about the men of the R. A. F. during war-time. The former was moderately successful, but the latter played only for a very limited run. The current play is a comedy of manners, much in the style of Noel Coward.

A rather tenuous plot tells of the multimillionaire Earl of Harpenden, his fiancée, and his fiancée's father, the Duke of Ayr and Stirling. Almost on the eve of their marriage, the lady falls in love with Lieutenant Mulvaney of the American Air Force and Lieutenant Colbert, a Free French liaison officer. The impecunious

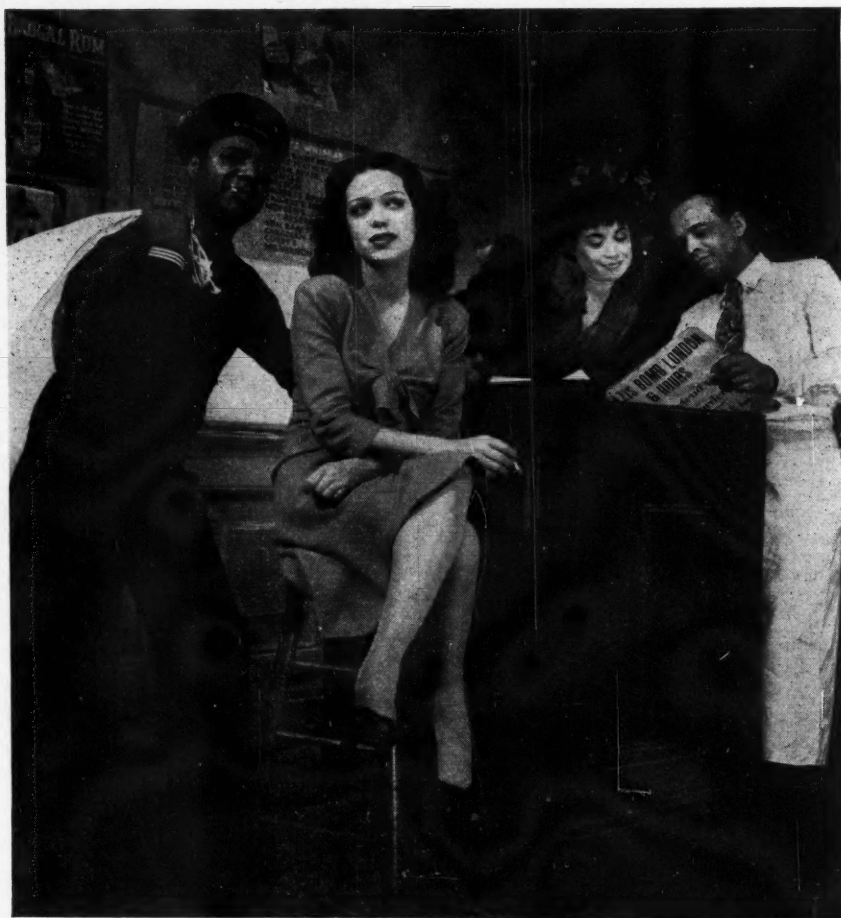
IN THE OFFING

EMBEZZLED HEAVEN—Ethel Barrymore in a new play by Franz Werfel.

I REMEMBER MAMA—a dramatization by John Van Druten of Kathryn Forbes' book, *Mama's Bank Account*—with Mady Christians.

THE PERFECT MARRIAGE—Miriam Hopkins and Victor Jory in a new play by Sampson Raphaelson.

MEET THE BODY—a mystery play by Jane Hinton with Whitford Kane and Al Shean.



A scene from Philip Yordan's *Anna Lucasta*, left to right: Canada Lee as Danny, Hilda Simms as Anna, Alice Childress as Blanche, Alvin Childress as Noah. The scene is Noah's Bar in Brooklyn; designed by Frederick Fox.

Duke favors his daughter's marrying the Earl, principally because of his wealth. The play ends most happily and everyone parts on the most amicable terms. Though the plot is slight, it is unraveled with a great amount of charm and amusing conversation.

Melville Cooper, too long absent from the Broadway scene, returns in the role of the Duke of Ayr and Stirling. Anne Burr and Stanley Bell play the young couple, and Lewis Howard and Alexander Ivo play the American and French officers. The cast is completed by Cathleen Cordell as Mabel Crum, a friend of the Duke's, and J. P. Wilson, as a very English butler.

THE remainder of the month's productions all fared badly—and deservedly so. Many of them included on the roster of individuals involved the names of people from whom greater things are expected. On September 5th, *Last Stop*, a new play by Irving Kaye Davis was presented at the Ethel Barrymore Theatre. Mr. Davis is a writer of some repute, and one from whom proficiency, at the very least, is expected. His play, however, was most amateurish and most uninteresting.

The plot revolved about the difficulties

of a group of ladies in an old ladies home. This situation admitted of great possibilities in character differentiation, and also in psychological study. What was actually presented was a dull, characterless group of women involved in petty squabbling and mock heroics.

Irwin Piscator, the director of the Theatre Workshop at New York's School of Social Research, staged this production. Mr. Piscator's fame as a stage director in the theatres of Europe spread to this country many years ago. He has been in New York for several years but has confined his activity almost entirely to the Theatre Workshop. Naturally, one would expect that a play that he under-

ON TOUR

OTHELLO—Paul Robeson in the Margaret Webster production.

OKLAHOMA—a duplication of what is, perhaps, the most successful musical play of the American theatre.

RAMSHACKLE INN—Zazu Pitts in the George Batson melodrama.

HARRIET—Helen Hayes as Harriet Beecher Stowe.

THE CHERRY ORCHARD—a superb production by Margaret Webster and Eva Le Gallienne of the Chekhov masterpiece.

OVER 21—Ruth Gordon in her own comedy of life as an army wife.

Tickets For Broadway Shows

Paul Myers will gladly assist readers of this magazine secure tickets for Broadway shows, and provide other helpful information concerning theatre matters to those visiting New York. Those wishing to take advantage of this service are requested to write Mr. Myers at 264 Lexington Avenue, New York 16, N. Y., indicating dates they will be in New York, plays they wish to see, number of tickets desired, etc. A stamped, self-addressed envelope should be enclosed.

takes to direct must have some merit. *Last Stop* lacked any claim to his attention. Among the players were such favorites as Minnie Dupree, Catherine Doucet, Eda Heineman Daisy Belmore, Enid Markey and Frederica Going. All these ladies have enjoyed success in the theatre for many years. All of them are better than capable; yet, *Last Stop*, as a production did not show that any talent was involved.

ANOTHER of the month's failures was, *Lower North*—a comedy drama of life in a naval training station. True, the play did come to life in isolated moments (chiefly in the comedy scenes), but it never became other than a theatrical representation. The people of the play were stage portraits, not flesh and blood naval cadets. The situations were most reminiscent of the escapades of the Rover Boys and the heroes of our childhood favorites. Here again, was a play set in a locale that must teem with drama. Martin Bidwell, the author, has seen life in the Navy. He has not had to write a play at second hand or from newspaper accounts, yet he seemed unable to breathe life into his characters.

TWO productions can be dismissed with brief mention. Both closed after short runs; and both were accorded most adverse criticism. The first is a play by Leo Birinski, entitled *The Day Will Come*. It detailed a hypothetical meeting between the Wandering Jew and Adolph Hitler. Harry Green, who will be remembered for his many amusing film appearances, produced the play and enacted the role of the Wandering Jew. The second of this unhappy pair is, *Down to Miami*, which almost opened and closed simultaneously. It was a rather weak attempt to recreate the successful Potash and Perlmutter play of many years ago. The cast included Merle Maddern, Elaine Ellis and Robert Leonard.

The Odds on Mrs. Oakley is the New York stage's newest entry. It is a farce about a divorced couple and their difficulties in settling the problem of a race horse. Arthur Sircom directed; and Joy Hodges and John Archer play the unhappy couple. Opening on October 3rd at the Cort Theatre, this production seems fated for only a brief engagement.

It is devoutly to be wished that the New York theatre will soon snap out of its present comatose state. There seems to be considerable activity, but nothing of great importance is brought about. Optimism, however, exists among theatre people to a degree. No matter how black things seem, no matter how many duds have been produced, tomorrow's opening is always sure to be a winner. True, that quality is needed; but it tends to lessen the importance of taking action to rectify the situation. The healthful effect of a critic's lashing is minimized.

Within our power, as audience, lies great strength. By speaking out boldly against inferior production, and supporting to the full the better plays, we can raise the general level.

(Continued on page 22)

Staging the Play of the Month

This department is designed to assist directors, teachers, and students choose, cast, and produce plays of recognized merit. Suggestions concerning plays which readers should like to see discussed here will be welcomed.

Edited by EARL W. BLANK

Director of Dramatics, Berea College, Berea, Kentucky

Staging JUNIOR MISS

BY DONALD WOODS

Director of Dramatics, Hibbing High School, Hibbing, Minn.

JUNIOR MISS*, a comedy in 3 acts, by Jerome Chodorov and Joseph Fields. Modern costumes. 13 men, 6 women. Royalty, \$50.00. The Dramatists Play Service, 6 East 39th Street, New York City.

Suitability

JUNIOR MISS is most suitable for high schools and other amateur groups to produce at this time. The play has a clean and pleasant philosophy, a multitude of honestly funny situations, and a good balance of adult and juvenile characters. The fact that there are more roles for men than for women may cause directors to hesitate before doing the play until it is ascertained that many of the parts for men are very small and are well within the grasp of a "first-time" actor. The profanity (with which many Broadway plays are replete) can be deleted easily.

Plot

It is difficult to give "the plot" of this play for it is really made up of a number of fine sequences that show how difficult the change from childhood to near-adulthood is for many youngsters. However, there is a thread of a plot running through the entire thing. Judy Graves, a youngster of fourteen, by accident sees her father receive an innocent kiss from a girl who is a friend of the family, and interprets this as evidence of a clandestine love affair. Judy then contrives to get "the girl friend" married off to her Uncle Willis. The messes she gets herself

into in her desire to do good deeds and manage family affairs all seem to turn out badly. But at the end of the play, Judy, clad in a white formal, triumphantly starts off to her first real party. Her special friend, "Fuffy Adams," contributes steadily to the humor with her noisy entrances, her "jive slang," and her raucous voice.

Casting

Every director has his own ideas on casting, so most advice is quite superfluous. However, it may be said that the leading character (Judy) is supposed to be slightly plump, as a result of her constant eating. The Judy in the Hibbing production was a small, slender girl, but with the aid of two heavy wool sweaters worn under each of her outfits (except the formal in the final scene) a semblance of plumpness was obtained.

Directing and Stage Problems

The play is an easy one to direct. There are no "mob scenes" to cope with and the standard rule for the direction of a comedy—"keep it moving"—applies throughout.

In our first few rehearsals we noticed that the archway that led to the kitchen and to the street door was directly behind the sofa; thus, entrances and exits were somewhat difficult to point up. We, then, placed a 5-inch platform in the doorway so that the actors who entered and left the stage were more clearly visible and the problem was solved.



Scene from the production of *Junior Miss* at the Hibbing, Minn., High School (Thespian Troupe 272), with Donald Woods directing.

Costuming

Junior Miss is a simple show to costume, requiring, as it does, ordinary modern dress. We borrowed a bell-hop's uniform from a local hotel for "Joe," and the Western Union boy's outfit was rented from the Martin Geisen Costume Home of St. Paul. In the last scene Haskell Cummings arrives in a dinner jacket, to take Judy to the party. The jacket was borrowed.

A department store here in Hibbing provided the complete wardrobe for the girls of the cast, which simplified the costuming a great deal. A new red coat with a fur collar is required in the script for Judy, but we were not able to obtain one, so a Laskin Lamb was substituted and the dialogue was slightly altered to accommodate this change.

Hilda, the comic maid, was dressed in faded and poorly fitting house dresses. In the scene where she appears in her "housecoat," we provided her with a gray, shapeless wrap-around borrowed from the local hospital. At no time was Hilda's costuming allowed any degree of smartness or fit.

The script of *Junior Miss* gives hints from time to time as to how the other characters are dressed, and a study of *Life Magazine* (December 15, 1941) will reveal additional possibilities for costuming.

Rehearsals

We spent 4½ weeks on the preparation of *Junior Miss*, rehearsing about fifteen hours per week. The play divides itself easily into separate scenes, so that small scene rehearsals can be squeezed into the regular rehearsal schedule.

Make-up

The make-ups are not difficult. Most of the characters are youthful, so there are few, if any, make-up problems involved.

Music

The overture and entre-act music was played on the pipe-organ. The various selections were chosen with an eye and an ear as to how they might help form an easy transition from one act to another. The list below will not please all who are arranging music for their performance of *Junior Miss*, but it may serve as a point from which to start. Almost every number makes some direct allusion to a scene in the play. For the overture we used *PLAYMATES* and *SCHOOL DAYS*. Then between Acts I and II the following were used: *WINTER WONDERLAND*, *SANTA CLAUS IS COMING TO TOWN*, and *OH, YOU BEAUTIFUL DOLL*.

At the conclusion of Scene I of Act II, Judy, who has been trying to live up to her new silk stockings, her lipstick, and her high heels, finds herself alone at home. She makes sure that no one observes her while she takes the big doll that she had previously spurned as "childish," and holding the doll close to her, she sings a phrase or two of Braham's *CRADLE SONG* as the scene closes. We rehearsed it so that Judy softly sang about a phrase and a half of *CRADLE SONG* unaccompanied, and then the organist faded in with a very soft accompaniment, gradually increasing the volume as the curtains were brought slowly together, and then giving a sharp increase to the volume when the curtains were

*A number of errors crept into the printing of *Junior Miss*. A list of corrections is now available upon request from the publishers.



Judy and Fluffy in *Junior Miss* as played by students of the Cochran Junior High School of Johnstown, Pa. Directed by Margaret L. Witt.

finally closed tight. The effect was very theatrical, but the applause it elicited from the audience seemed to justify it.

Program

On the cover of our program we used a "junior miss" cut, obtained from the same department store that outfitted the girls with dresses, hats, and coats. The mat for the cut was given to us, and we had it cast for the printer at a cost of \$1.00. The cut depicted a young girl wearing a typical "junior miss" dress.

We have always used a "foreword" on our programs, and for *Junior Miss* we continued that custom. The foreword briefly gave a little of the history of the play—originally appeared as short stories in *The New Yorker* magazine, opened in 1942 as a Broadway hit, is now touring the United States, etc. These program notes seem to put our audience in a more receptive mood, so we think their presence is worthwhile.

We copied the New York program which gave a humorous touch to the listing of the numerous "boy friends" in the cast. The typographical set-up was as follows:

Western Union Boy.....	Joe Cipollone
Merrill Feurbach.....	John Mulvahill
Sterling Brown.....	David Champion
Albert Knudsy.....	Lester Steidl
Tommy Arbuckle.....	Nick Karaholios
Charles.....	Edwin Strick
Henry.....	John McCabe
Haskell Cummings.....	Don Nicholson

Publicity

Publicity for some plays is a difficult thing to put over, but for *Junior Miss* it is quite simple. The play is well known, and a mere mention of the name brings instant recognition. Nevertheless, no possible means of advertising was ignored.

The department store which provided complete wardrobes for the girls in the cast incorporated "boosts" for the play in several of the store ads in the local newspapers.

Twenty-five special 14"x22" window placards were placed in the downtown area in such strategic spots as "coke bars," hotel lobbies, and store windows. The

printed matter on the placards was done on the school press, but to dress-up the placards we used a large group photograph of the Graves family and Fuffy on each one. The pose employed in our photos was the same one used on the cover of the original New York programs and proved very effective. (We obtained our photographs by sending an ordinary negative to HOWARD PHOTO SERVICE, 223 West 46th Street, New York 19, New York, where the negative was enlarged and twenty-five 8"x10" glossy prints were made at a cost of \$3.25). We feel that the window cards did much to put over our advance sales, for following their placement in public places, our advance sale picked up tremendously.

The local papers and the school paper gave the play a great deal of publicity also, and we tried to cooperate by getting photographs of cast members to them early and by providing them with sufficient news-worthy material to make our stories interesting.

WMFG, Hibbing's radio station, likewise gave us numerous gratis advertising breaks. We were permitted to broadcast a 15-minute script, in which members of the cast were interviewed, the successful advance sale was emphasized, and a few of the high-spots of the play were reviewed.

On one of WMFG's popular live-talent programs, the performer played an old favorite (*I Miss My Swiss*) and cleverly worked his accompanying patter around to the fact that "every one will be missing an evening of fun if he misses seeing *Junior Miss* when it plays tomorrow evening at the high school auditorium." The sponsor of the program approved of this

Donald Woods

MR. WOODS, who has brought us so many interesting articles on plays, is here again with an ideal play for the high school senior.

Mr. Woods is now teaching in the Rhetoric Department of the College of Agriculture of the University of Minnesota.

bit of "extra-curricular" advertising.

Within our own high school building we had two large signs, one measuring 3 feet by 10 feet and the other 8 feet by 14 feet. The latter display included an electric shadow-box with a flasher attachment.

Ticket Sale

A chart was prepared on which the daily sales for each Thespian could be recorded in bar-graph style. The competition this aroused worked a minor miracle for our advance sale.

We have learned that word-of-mouth advertising is also invaluable, so arrangements were made to have a cast member visit each classroom the day preceding the performance and give a 1-minute talk about the play and its cast.

Expenses

Junior Miss is not exactly an inexpensive show to produce, but its drawing power will easily offset any advantages that a cheaper play may have. The expenses are listed below:

Royalty.....	\$50.00
Play Books (16).....	12.00
Advertising.....	6.75
"Cut" for program.....	1.00
Miscellaneous (props, etc.).....	2.40
Make-up.....	2.00

\$74.15

A 10% amusement tax also had to be paid.

Our school print shop did the printing of tickets and programs, so no expense was entailed.

Results

The play is "sure-fire" material, and is enthusiastically received by young people and adults alike. Its long Broadway run, its present successful road tour, and its popularity in book and magazine form, are practical proofs of its inherent attractiveness. The students who performed in the cast and worked on the crews were as enthusiastic at the end of the rehearsal period as they were at the beginning.

Next issue: *Snow White and the Seven Dwarfs*.

The Technician's Roundtable

Conducted by A. S. GILLETTE

Technical Director, University Theatre, State University of Iowa, Iowa City, Iowa

Question: An extract from a letter I've just received asks the following question. "We have an opportunity to buy a complete drapery cyclorama, a set of tormentor drapes and a grand drape for our theatre. Do you feel that we should buy now or wait until after the war?"

Answer: Leaving aside the matter of cost, which is really the key to the whole problem, let's consider separately the advisability of buying the three items mentioned. I have stated in one of our earlier articles that there are few items of theatre equipment quite so useful and valuable as a good set of draperies. Particularly now, when most building material is expensive and difficult to obtain, the drapery setting with a few supplementary set pieces is going to be the scenic salvation of a good many theatre organizations. There is no question as to the advisability of having a cyclorama setting; if the price is right, get it. There remains but the matter of what kind of material and what color it should be. A material called *repp* is about ideal for theatrical purposes. It is a tough, inexpensive material and it is comparatively light in weight which is a tremendous advantage. It has a high rate of opacity which eliminates the necessity of backing the drapes with additional material to prevent light spills. It has the additional advantage of

not gathering dust as a material with a pile might do.

There is likely to be considerable differences of opinion regarding colors and this in turn is pretty much dependent upon the use to be made of the drapes. Should they be hung on the stage to serve alike for assemblies, concerts and debates, as well as for plays, then the problem becomes a bit involved and I should hesitate to recommend one color over another other than to suggest some neutral tone such as a gray or tan. There would be no hesitancy at all in my recommending black if the drapes are to be used as a background for plays alone.

The tormentor drapes are open to discussion as to their value. Again, if the stage is to be used for various activities calling for the houselights to be up while the curtain on the stage is open then it is probably a good idea to have them. Tormentor drapes that match the front curtain and valance are unquestionably better-appearing than the standard tormentor units used on most productions. These, as you know, are two-fold flats of standard construction covered with a black material or painted black. Their unprepossessing appearance is offset by the fact that they are easily adjustable, they provide a rigid lashing and anchor for the side walls of a setting, and they may be made in your own shop at a fraction of the cost for a pair of drapery tormentors.

One fact is frequently overlooked regarding these "stand-bys" of the theatre; they are seldom seen by your audience for the simple reason that the house is dark and the stage lights are carefully focused away from them to fall within the limits of the setting.

There seems to be little justification in spending money for a grand drape when

Where to Buy:

Dazian's, 142-144 West 44th St. New York City. Have some 108" unbleached muslin and 72" flameproofed enameling duck.

Theatre Production Service, 1430 Broadway, New York City. Light weight duck, in pieces of approximately 50 to 60 yards. 72" non-flameproofed. Flameproofed 69".

Premier Scenery Studios, 414 West 45th St., New York City. Will have a 72" duck that will require a few weeks to obtain.

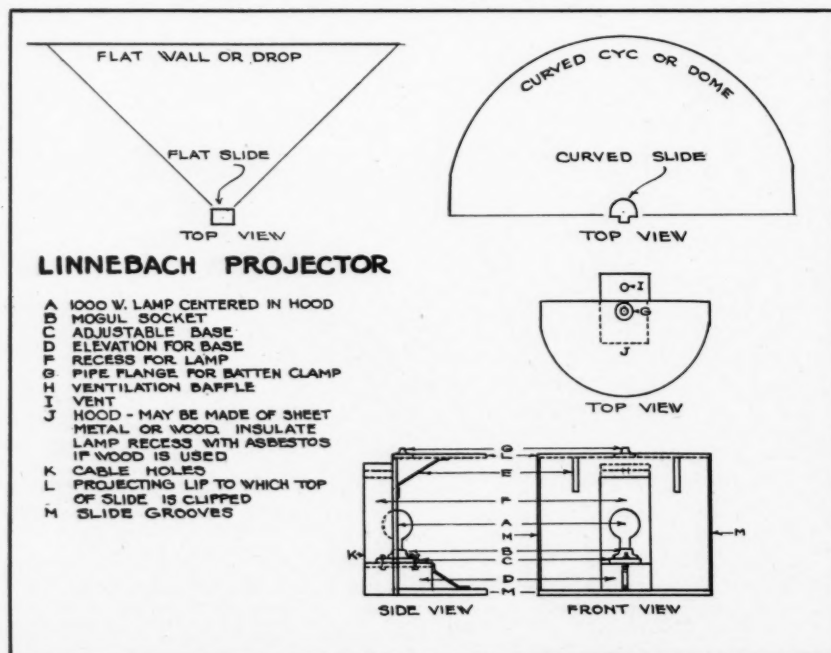
your stage is adequately masked by a front curtain and an adjustable teaser. This grand drape is a carry-over from the theatre of yesterday; about the time of the Italian Renaissance: It's elaborate, fussy and bedecked with intricate pleats and gatherings held in place by gold-betassled rope that were in perfect harmony with the equally elaborate auditoriums of the period. And for that reason they seem ill at ease and out of place when superimposed on the clean lines of the functional type of modern auditorium.

Question: We are to do *Alice In Wonderland* and would like to use a series of fanciful backdrops, but we have neither the talent for painting such drops nor can we obtain sufficient material to make them. Isn't there a possibility of doing these backgrounds with light, using some kind of a slide machine?

Answer: Your suggestion of using projections as a solution to the problem you've stated is excellent. And happily, both the instrument and the slides can be made with little difficulty or expense. The instrument is called a Linnebach projector and consists of a sheet metal hood fitted with grooves on the face to hold the slide. It is equipped with the proper clamps for suspending it from a batten, a bridge or a floor stand. A spotlight lamp of fairly high intensity (1000-watt lamps are used in our projectors) and with a concentrated filament are essential for the successful operation of this instrument. The inside of the hood must be painted black to eliminate all reflection. The socket or receptacle for the lamp should be mounted on a base that is capable of some adjustment forward and backward for focusing. The projector must be mounted in such a position that the actors or the scenery do not interfere with the projected image. The slides can be made of glass, heavy cellophane or cardboard cutouts with color media covering the open sections of the design.

There are two characteristics of projections that must be understood before you decide upon using them. The projected image is never clear and sharp in detail but possesses a vague and indistinct outline that is very well suited for plays of fantasy, stylization or unreality.

The second point that will need consideration is the necessity of eliminating the distortion of the image that will result should the slide and the surface upon which the image will fall not be parallel. If your cyclorama be horseshoe-shaped the projector hood should parallel the cyc. The cellophane and cardboard slides can be bent to conform to this shape.



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In answering these advertisements, mention *Dramatics Magazine*.

Make-up for the Stage

by IVARD N. STRAUSS

Author of "Paint, Powder and Make-up," Member of Board of Directors of Tryout Theatre, and Technical Director, Roosevelt High School, Seattle 5, Wash.

Questions pertaining to your problems on make-up may be addressed directly to Mr. Strauss. Enclose a stamped, self-addressed envelope with your letter.



AS announced last month, this session at the make-up table will be concerned with the fundamentals of developing any type of make-up for any role. These fundamentals are the tools of the art and no performer or director should lack in the technique of using them. So many questions come to me about the elementary requirements in the use of the materials of this stage art that possibly it may be made simpler to understand if a conversation carried on in my classroom is given here in dialogue form. The three persons involved were Nancy, a rather clever ingenue, Bob, a passable character actor, and Max, the make-up artist of the group. Perhaps some of your questions are answered here in full. If not, don't hesitate to write direct to me, enclosing a stamped, self-addressed envelope for your reply.

Nancy: Really, Max, it is actually necessary for me to wear make-up for this play?

Max: For this play—yes. We're using a lighting scheme that will ruin even that "peaches and cream" complexion that you sport around here every day. Perhaps sometime we'll use a lighting scheme that won't affect your own natural color tone and then you won't need to wear a make-up. That goes for anyone whose normal skin coloring would not stand up under the particular lighting plot for the play under production. That's why we always have a complete make-up test during the dress rehearsals so that we can check the lighting against the actor's complexion coloring and character delineation to make sure that from every point in the auditorium, his stage character will appear "normal and natural" to his audience.

Bob: That's what interests me. Just how do you go about figuring out the kind of make-up you're going to put on those of the cast who are playing character roles?

Max: Well, in the first place, Bob, you have got to understand that when I talk about character make-ups, I mean not only national and special types, but every make-up that changes the performer's own natural features. What I call a straight make-up is merely enhancing the player's own features so that they carry across the footlights, against the destructive work of the lighting, and give the audience a normal picture of the actor.

Nancy: That's why he always checks my make-up so carefully.

Bob: Sure, Beautiful. What I mean,

Max, is: what's the fundamental routine in developing a character make-up of any type?

Max: That's rather hard to answer in one breath; but I'll try to condense it as compactly as possible. You know that character acting requires more than surface study of the lines given the actor by the playwright. Similarly, character make-up requires more than a mere routine application of greases, liners, and powders. Every play character is an individual and as such, possesses specific facial and bodily characteristics. Every actor is also an individual possessing specific facial and bodily characteristics which are peculiar to himself.

Bob: I get it. The make-up artist has to take a set of specific characteristics belonging to the actor and rebuild them to look like a set of different but specific characteristics belonging to the person whom the actor is called upon to portray.

Max: You're clicking with your thinking today, Bob.

Nancy: But what's the routine?

Max: There are really two routines. The first is the simplest and easiest and the least satisfying. Just read the author's description of the character, and then do a somewhat standard version according to the age and nationality of the character. That's the way most amateurs do.

Bob: What do the professionals do?

Max: Most of them who really are artists follow the second routine. In this they call upon their five senses to aid them by concentrating these powers into one faculty: that of being a *keen observer*. They become very observant not only of every possible aspect of the outward appearance of their play character, but also of every possible connection between their inner beings and their physical bodies. They know that the human body is like a plastic mass which is modeled and changed into varied set forms as it is affected by the action of the world of life moving about it. They check all the lines of the play, all the situations in which the characters find themselves, the manner, in which the situations are met, the effects of race, climate, health, age, and occupation upon the outward appearance of their play personage, and from all these "biographical" facts, they develop an imaginary physical being for their roles. Then they create this likeness upon their own physical structure, rebuilding it as often as necessary until just the right effect is achieved . . . and when the actor couples this make-up with the mental and spirit-

ual personality of his character, he steps out upon the stage; not as Bob, but as Lord Essex about to meet Elizabeth for the last time before the headsmen calls.

Bob: I'll never do it that way.

Max: You can try. It takes practice. Lots of practice.

Nancy: Isn't that sort of advanced stuff?

Max: It's the peak which you should try to reach in your work.

Bob: You always talk about the "tools" of make-up. What you really mean by that?

Max: I mean developed skill in working at each of the following portions of make-up, and I think they are arranged in a good step-by-step progression. First, the application of foundations by dry, grease, and liquid methods.

Nancy: And use the smallest amount possible for the effect.

Bob: "A" for that, Nancy.

Max: Next, learn to remove the make-up. Improper cleansing of the skin is the cause of most so-called make-up irritations and inflammations. Then, lots of practice in making-up for both straight and character make-ups of the eyes, the eyebrows, the eyelashes, the mouth and lips, and the nose. Do lots of experimenting here. After that, try your hand at developing highlights and lowlights on drawing paper with pastel crayons. With this skill developed, switch to your own face and practice with lining colors instead of the crayons. You'll be surprised how much easier it is to blend the colors and change the bone structure of your face.

Nancy: Sounds like fun.

Max: It is fun. After that, combine foundations with highlights and lowlights of lining colors to produce wrinkles, scars, illness, age, deformities . . . in fact, get into character make-up. Just remember to be *observant* of everybody around you, and to *blend* your colors carefully and cleverly. Even your best friend won't know you when your skill has developed.

Bob: What about beards and wigs?

Max: That follows next, and then you wind up with the special constructions for the "horror" plays. Just remember to start simply and add increased skill in one effect to increased skill in the next and soon every make-up characterization will be acceptable. Now let's get the kit open and settle down to work.

Theatre On Broadway

(Continued from page 17)

Too many plays are produced under the impression that the public will swallow anything these days. We must be discerning in our theatrical patronage, and we can become discerning only through studying the really great plays and the methods of the great dramatists. If we, the audience, raise our level of appreciation; the producers, in turn, will have to raise their level of production. In this way, perhaps, the day will come about in which each new opening is in deed, as well as in promise, a winner.

DRAMATICS MAGAZINE

Feathers in a Gale

By Pauline Jamerson
and Reginald Lawrence

"Feathers in a Gale" is a fresh gale of laughter blowing off the Spice Islands, and out of the years when America was young . . . around 1800. Three worried widows of Sesuit, Cape Cod, are looking for husbands so that they'll escape that quaint, old custom of the widows' vendue, whereby impecunious widows were auctioned off as domestic servants—if they don't remarry. Captain Seth sails into port—and Annabelle's all a-flutter. Phoebe hopes to catch the minister on the rebound from Annabelle, and Matilda has her plans set—and her jaw—for Zeb!

When Arthur Hopkins, the famed showman, produced "Feathers in a Gale" last year in New York, at the Music Box Theatre, Robert Garland, in the *New York Journal-American*, called it "well-written, well produced"; Burton Rascoe, in the *World-Telegram*, liked its "quaint saltiness and piquancy," and its "good character drawing," and Ward Morehouse wrote in the *New York Sun* that it's "A beguiling notion, a bit of Americana, and it takes you out of the present day world."

Our customers are telling us that it's just what they've wanted—it's just about perfect for schools, as it pipes up many a laugh, it has a charm of characterization and a distinction of writing that make it worth your while—and it's a cargo of fun from the docking of the captain's ship, the blow-out for the captain with the last of the widows' savings . . . the misunderstanding with the minister . . . the snooping of the deacon's wife . . . to the beating of the drums for the auction of the widows at the widows' vendue. It gets pretty tense about that time. But it's the gale of fun that you'll remember—and the laughter and the charm.

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PHOTO BY VANDAMM

Peggy Conklin as Annabelle, and Norman MacKay as the Captain in the Arthur Hopkins production "Feathers in a Gale," staged at the Music Box Theatre, New York.



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 Barbara Nichols, Troupe 4, Cody, Wyo., High School.
 Nola Taylor, Troupe 10, Madison High School, Rexburg, Ida.
 Maryjo Domino, Troupe 11, St. Clara Academy, Sinsinawa, Wis.
 Barbara Stewart, Garcia Rocico, Jr., Roger Ludlowe High School, Fairfield, Conn.
 Willard Guard, Patricia Tudor, Aurora, Nebr., High School.
 Dottie Glenn, Troupe 20, Bradley-Central High School, Cleveland, Tenn.
 Shirley Stonebraker, Marjorie Vance, Troupe 21, Ben Davis High School, Indianapolis, Ind.
 Barbara Williams, Troupe 22, Powell Co. High School, Deer Lodge, Mont.
 Sherman McGarry, Maurine Snell, Ruth Nelson, Troupe 23, Spanish Fork, Utah, High School.
 Jean Murray, Troupe 26, Wahpeton, No. Dak., High School.
 William Simington, Troupe 27, Morgantown, W. Va., High School.
 David Taylor, Troupe 30, Glendenin, W. Va., High School.
 Zeta Johnson, Troupe 32, Delta, Colo., High School.
 Peggy Pouncey, Troupe 33, Fort Stockton, Texas, High School.
 Pat Birns, Troupe 34, Fairview, W. Va., High School.
 Virginia Carson, Betty Lou Nafe, Troupe 37, Centennial High School, Pueblo, Colo.
 Donna Jean Hansen, Troupe 39, Preston, Idaho, Senior High School.
 Barbara Sue Babb, Troupe 42, El Dorado, Ark., High School.
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 Mort Chambers, Troupe 49, Grosse Pointe, Mich., High School.
 Joan Goodall, William Orwig, Troupe 53, Washington Gardner High School, Albion, Mich.
 June Kath, Lois Muck, Troupe 54, Eastwood High School, Syracuse, N. Y.
 Richard Brown, Ruth Dinkins, Troupe 57, Columbus, Ind., High School.
 Jerry Malone, Troupe 58, High School East, Wichita, Kansas.
 Alice Wolff, Troupe 59, Danville, Ill., High School.
 Paul Robinson, Troupe 65, Rocky River, Ohio, High School.
 William Donze, Troupe 66, Lehman High School, Canton, Ohio.
 Tom Moore, Dean Logan, Troupe 70, Laramie, Wyo., High School.
 Frank Dameron, Jr., Patricia Garvin, Troupe 72, Alderson, W. Va., High School.
 Betty Morgan, Jane Earl, Troupe 74, Middletown, N. Y., High School.
 Marjorie Wildeman, Troupe 78, Hot Springs, Ark., High School.
 Stuart Fuller, Margaret Minier, Troupe 79, Millersburg, Pa., High School.
 Joyce Hamby, Bill Haskins, Troupe 82, Etowah, Tenn., High School.
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 Mary Smith, Ira Lee Dunn, Troupe 84, Princeton, W. Va., High School.
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 Leland Hays, Troupe 87, Logan County High School, Sterling, Colo.
 Charles Aschmann, Troupe 94, York Community School, Elmhurst, Ill.
 Jack Hamilton, Troupe 99, Weston, W. Va., High School.
 Barbara Jersild, Troupe 103, Senior High School, Neenah, Wis.
 Russel Kurtz, Troupe 104, Springfield Twp. High School, E. Akron, Ohio.
 Don Forrence, Millicent Patterson, Troupe 106, Champaign, Ill., Senior High School.
 Rosemary Alderson, Troupe 107, Newport, Vt., High School.

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 Marjorie Bradshaw, Golden Wood, Troupe 111, Burley, Idaho, Senior High School.
 Beverly Busskohl, Troupe 112, Norfolk, Nebr., Senior High School.
 Doris Lee McKeand, Troupe 115, Ceredo-Kenova, W. Va., High School.
 Virginia Page, Margaret Grant, Troupe 118, Oswego, N. Y., High School.
 Mary Hartquist, Glenna Murphy, Troupe 119, Washington High School, New London, Wis.
 Kathryn Schwindt, Troupe 120, South Side High School, Rockville Center, N. Y.
 Anne Perry, Troupe 121, Andrew Jackson High School, Charleston, W. Va.
 Helen Holland, Sarah Brenner, Troupe 122, Newport News, Va., High School.
 Mary Lou Smith, Troupe 123, Laconia, N. Y., High School.
 Geraldine Collier, Troupe 125, Wetumpka, Ala., High School.
 Lourene Stauffer, Calvin Birchmire, Troupe 127, Salem, N. J., High School.
 Hazel Walker, Preston Yarbrough, Troupe 134, Junior High School (Upper Division), Meridian, Miss.
 Jimmy Morrisette, Troupe 137, Bramwell, W. Va., High School.
 Frances Scott, Troupe 139, Bradford, Ill., Twp. High School.
 Imogene Miller, William Shawver, Troupe 140, Nuttall High School, Lookout, W. Va.
 Margaret Murphy, Paul Ripley, Troupe 141, Sault Ste. Marie, Mich., High School.
 Barbara Atkins, James Griffith, Troupe 142, Bloomington, Ind., High School.
 Joyce Paddock, Troupe 144, Chippewa Falls, Wis., High School.
 Ann Jewett, Troupe 145, Fassifern School for Girls, Hendersonville, N. Car.
 Dean Weiburg, Mary Jean Dummer, Troupe 146, Pekin, Ill., Comm. High School.
 Wanda Lee Rice, David Samuels, Troupe 149, Paragould, Ark., High School.
 Janet Schram, Elaine Hume, Troupe 154, Holmes High School, Covington, Ky.
 Rita Fucillo, Troupe 156, Revere, Mass., High School.
 Jack Kennedy, Martha Holmes, Troupe 161, Urbana, Ill., High School.
 Joanne Fish, Troupe 163, Harbor High School, Ashtabula, Ohio.
 Jeanne Bryant, Troupe 164, Maryville, Tenn., High School.
 Lois Oyer, Nadine Allman, Troupe 169, Bluffton, Ohio, High School.
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 Lincoln Fisch, Shirley Ward, Troupe 178, Washington High School, Massillon, Ohio.
 Jim Winn, Troupe 180, Tuscola, Ill., Comm., High School.
 Margaret Wolfe, Gene Fields, Troupe 183, Santa Fe, New Mex., High School.
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 Marion Collins, Troupe 209, Knoxville, Iowa, High School.
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 James Gilder, Edward Aanstoss, Troupe 217, Cristobal, Canal Zone, High School.
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 Patricia McCue, Wendell Divit, Troupe 223, Bradley, Ill., High School.
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 Haney Scott, Troupe 234, Hays, Kansas, High School.
 Murry Bernkrant, Troupe 235, Ellenville, N. Y., High School.
 Louise Vernon, Troupe 236, Cairo, Ill., High School.
 Darlyne Albright, Troupe 242, Edgemont, S. Dak., High School.
 Josephine Kovacich, Troupe 248, Rock Springs, Wyo., High School.
 Dorothy White, Dellamae Manning, Anna Marcella Grochow, Troupe 251, Polson, Mont., High School.
 Mary Ann Smith, Troupe 252, Walnut Ridge, Ark., High School.
 Bill Smith, Troupe 253, Ravenswood, W. Va., High School.
 Mary E. Sherry, Troupe 254, B. M. C. Durfee High School, Fall River, Mass.
 June Minto, Troupe 255, Cannelton, Ind., High School.
 Harvey Ziegler, Dorothy Bartek, Troupe 257, Hazleton, Pa., High School.
 Jane Hallock, Troupe 258, Ensley High School, Birmingham, Ala.
 Margie Butler, Randall Marrs, Troupe 260, Big Creek High School, War, W. Va.
 Grace E. Emery, Troupe 263, Litchfield, Minn., High School.
 Julia Hein, Troupe 265, East Bakersfield High School, Bakersfield, Calif.
 Tom Gruber, Ruth Rozell, Margaret Lee, Troupe 267, Cheney, Wash., High School.
 Phyllis Adams, Troupe 269, Boonville, Ind., High School.
 Jay Ellen Sievert, Troupe 270, Merrill, Wis., High School.
 Jean Bow, Juanita Barnes, Troupe 275, Victory High School, Clarksburg, W. Va.
 Richard Weirmeyer, Betty Dias, Troupe 276, Mineola, N. Y., High School.
 Jean Lenox, Troupe 281, Trenton, N. J., Central High School.
 Eloise Iliff, Troupe 282, John Greer High School, Hoopeston, Ill.
 Jack McKeenan, Troupe 283, Knoxville, Tenn., High School.
 Jack Brown, Conrad Olson, Troupe 288, A. D. Johnston High School, Bessemer, Mich.

For Meritorious Work in Dramatics and Loyalty to the Ideals of the National Thespian Society

- Betty Harris, Tommy Roy, Betty Ann Thorpe, James Clark, Ethelia Torne, Troupe 284, Philippi, W. Va., High School.
- Jenece McElheny, Leland Sherman, Troupe 289, San Juan Union High School, Fair Oaks, Calif.
- Lloyd Koritz, Joan Sheaff, Troupe 291, Rochelle, Ill., Twp. High School.
- De Etta Yvonne Gettings, Troupe 297, Williamstown, W. Va., High School.
- Bill Wilson, Ernestine Hedrick, Troupe 298, Greenbrier High School, Roncerverte, W. Va.
- David Du Bois, Patti Lou Robinson, Troupe 299, Moundsville, W. Va., High School.
- Bobby Swank, Troupe 301, Marked Tree, Ark., High School.
- Laurel Caldwell, Anne Ruth Long, Troupe 302, Madison, S. Dak., High School.
- Iola King, Sylvia Wheldon, Troupe 305, West Valley High School, Millwood, Wash.
- Jack Coyne, Troupe 307, Wilmington, Del., High School.
- Kenneth Williams, Joan Cartotto, Troupe 308, Darien, Conn., High School.
- Howard Best, Dorothy Larsen, Troupe 309, J. Sterling Morton High School, Cicero, Ill.
- Donald Halter, Troupe 310, McKinley High School, Canton, Ohio.
- Donovan Adamek, Troupe 314, Staples, Minn., High School.
- Carlton Olive, Joan Fees, Troupe 315, Corning, Iowa, High School.
- James Winne, Jan Class, Jane Ceruold, June Class, Troupe 321, H. B. Plant High School, Tampa, Fla.
- Edward Keath, Nancy Babcock, Troupe 322, Clayton, Mo., High School.
- Charlotte Sanders, Anita Hoover, Troupe 323, Lovington, Ill., Twp. High School.
- Jeanne A. Koscheski, Troupe 326, Beaumont, Calif., High School.
- John Durant, Troupe 327, Miami, Fla., High School.
- Don Auble, Hilda Lola, Troupe 328, Ord, Nebr., High School.
- George F. Day, Troupe 337, Superior, Nebr., High School.
- Pat Kelley, James Mayberry, Troupe 338, W. H. Adamson High School, Dallas, Texas.
- Tommy Owen, Jim Robbins, Troupe 340, Searcy, Ark., High School.
- James Wendell Rooker, Troupe 349, Central High School, Murfreesboro, Tenn.
- Francis Gabrielson, Troupe 352, Robbinsdale, Minn., Sr. High School.
- Shirley Rhodes, Troupe 354, Penn High School, Greenville, Pa.
- Wilmary Hitch, Troupe 355, Drew Miss., High School.
- Shirley Marzean, Troupe 356, Grand Ledge, Mich., High School.
- Peter Robert Cibula, Rachel Keister, Troupe 358, Salem, Ohio, High School.
- Max Mann, Troupe 360, Plentywood, Mont., High School.
- Mae Nelson, Troupe 362, Moorhead, Minn., Senior High School.
- Barbara Davis, Shirley Wrathall, Troupe 364, Jamestown, N. Y., High School.
- Richard Maurer, Troupe 368, Geneva, Ohio, High School.
- Tom Douglass, Edwin Crabtree, Troupe 372, Wellsburg, W. Va., High School.
- Edward Ollek, Troupe 376, Haddon Heights, N. J., High School.
- Sue Newhand, Ruby J. Kramer, Troupe 379, Tonganoxie, Kansas, High School.
- Gleneva Markley, Troupe 381, Cripple Creek, Colo., High School.
- Jamie S. Rogers, Dorothy Gilbert, Troupe 382, Jonesboro, Ark., High School.
- Robert Sampley, Troupe 383, Montrose, Colo., County High School.
- Vivian Carter, Troupe 384, Custer, S. Dak., High School.
- Nelson Mitchell, Robert Randolph, Troupe 385, Centerville, Iowa, High School.
- Helen Imhoff, Carl Snyder, Troupe 387, Orrville, Ohio, High School.
- Gloria Rich, Troupe 388, Oak Hill, W. Va., High School.
- Hugh D. Rush, Troupe 389, Wm. Chrisman High School, Independence, Mo.
- Imadcan Lampman, Troupe 390, Greybull, Wyo., High School.
- Tread Covington, Troupe No. 391, Miami Beach, Fla., High School.
- Alyce Flipse, Gene Parrish, Troupe 392, Monrovia, Calif., Arcadia-Duarte High School.
- David Hoover, Troupe 395, Moravia, Iowa, High School.
- Betty Millar, Troupe 396, Villa Grove, Ill., Twp. High School.
- Robert Davis, Troupe 399, Mineral Ridge, Ohio, High School.
- James Parales, Jane Durnell, Sally Lou Reifinger, Troupe 400, Edward Lee McClain High School, Greenfield, Ohio.
- Fred Fishman, Gene Graves, Troupe 405, Herbert Hoover High School, San Diego, Calif.
- Drucilla Love, Myra Hendrix, Troupe 406, Unicoi Co. High School, Erwin, Tenn.
- Clarice Luhdorff, Troupe 408, Woodland, Calif., High School.
- Julianne Purvis, Troupe 410, Cleveland Heights, Ohio, High School.
- Gene Fortune, Thelma Mills, Troupe 412, Union, Oregon, High School.
- Fred James, Beverly Jean Mott, Troupe 413, Shawnee-Mission High School, Merriam, Kansas.
- Kathryn Cookson, Troupe 414, University High School, Bloomington, Ind.
- William Skidmore, Troupe 416, Lumberport, W. Va., High School.
- Rosalie Buck, Troupe 417, Hemet, Calif., High School.
- Evelyn Long, Glenn Kunze, Troupe 420, Willis High School, Delaware, Ohio.
- Albert MacDonald, Troupe 421, Leetsdale, Pa., High School.
- Jonnie Ellis, Eloise Phillips, Troupe 422, San Marcos, Texas, High School.
- Joann Ellison, Emmett Ailand, Troupe 424, Edmonds, Wash., High School.
- William Warren, Lillian Johantgen, Fred Snyder, Troupe 425, Tucson, Ariz., Sr. High School.
- Eugene Fields, Marcella Whittenburg, Troupe 428, Cumberland Co. High School, Crossville, Tenn.
- Earl Dudney, Richard McConnell, Rowena Hoge, Troupe 432, Kingsport, Tenn., High School.
- Alta Turubough, Marion Adams, Troupe 434, Chowchilla, Calif., Union High School.
- Jane Stillwell, Troupe 437, Bridgeport, Ohio, High School.
- Anna Mae Fisher, Wendell Felshaw, Troupe 422, Port Clinton, Ohio, High School.
- Norman Giorgini, Marcella Lee, Troupe 443, Washington Sr. High School, Fergus Falls, Minn.
- Don Miles, Patty Hockgeiger, Troupe 446, Lawrenceville, Ill., Twp. High School.
- Anna Belle Morrison, Troupe 451, Findlay, Ohio, Senior High School.
- Rudy Bernard, Troupe 452, Clifford J. Scott High School, East Orange, N. J.
- Alice Tetallick, Troupe 456, Litchfield, Conn., High School.
- James Blanning, Jean Cole, Troupe 455, Benton Harbor, Mich., High School.
- Audry Howell, Troupe 459, Haviland, Kansas, High School.
- Marion L. Bicker, Troupe 460, Hughes High School, Cincinnati, Ohio.
- William Hambacker, Kenneth Dollefield, Troupe 461, Parma-Schaaf High School, Parma, Ohio.
- Frances Taylor, Troupe 463, Snohomish, Wash., High School.
- Eva Terwilleger, June Brady, Troupe 464, Santa Maria, Calif., High School.
- Virginia Mitchell, Troupe 465, Macomb, Ill., High School.
- Marilyn Stratton, Troupe 466, Pendleton, Oregon, Sr. High School.
- Glenda Smith, Marilyn Love, Troupe 469, Wenatchee, Wash., High School.
- Becky Slack, Troupe 471, Lake Charles, La., High School.
- Emilie Winklejohn, Patty Warner, Troupe 473, Celina, Ohio, High School.
- Betty June Cook, Troupe 476, Ponce de Leon High School, Coral Gables, Fla.
- Lucille Edwards, Troupe 477, Central High School, Alpena, Mich.
- Dorothy Park, Troupe 479, Rayon High School, Youngstown, Ohio.
- Normal Poole, LaRue Hemsley, Troupe 480, Idaho Falls, Idaho, High School.
- Clara Trivolette, Troupe 483, Richwood, W. Va., High School.
- Eunice McKinny, Clarence Bakken, Troupe 486, Medicine Lake, Mont., High School.
- Helen Howard, Troupe 490, David Starr Jordan High School, Long Beach, Calif.
- Charlotte Laster, Troupe 491, Fairfield, Ala., High School.
- Ted Haney, John Amundson, Troupe 492, Sunnyside, Wash., High School.
- Lois Philipps, Troupe 493, Kiser High School, Dayton, Ohio.
- Morris Dahl, Ellen Heaton, Troupe 496, Mishawaka, Ind., High School.
- Kenneth Rowland, Troupe 500, Marysville, Kansas, High School.
- Leon Reid, Troupe 502, Martinsburg, W. Va., High School.
- Jeanne Mendenhall, Wallace Eley, Troupe 503, John Harris High School, Harrisburg, Pa.
- Janice Larson, Jerome Feniger, Troupe 510, Davenport, Iowa, High School.
- Elwin Reynolds, Troupe 512, Pocatello, Idaho, High School.
- Robert Stabley, Troupe 520, William Penn Senior High School, York, Pa.
- Paul Welshons, Jack Ganfield, Troupe 523, Central High School, Hastings, Minn.
- Richard Wise, Troupe 528, Classical High School, Providence, R. I.
- Anne Buntin, Bobby Cunningham, Troupe 529, Carlisle, Ky., High School.
- Mary Leverone, Troupe 531, Mount St. Joseph, Ohio, Academy.
- Willie Mae Lewis, Remele Dobson, Troupe 535, Carver High School, Winston-Salem, N. C.
- Charlotte Mager, Troupe 539, Warwood High School, Wheeling, W. Va.
- Ramona Hjort, Troupe 540, New England, N. Dak., High School.
- Robert Diffenderfer, Troupe 541, St. Mary High School, Jackson, Mich.
- Mavis Ellertson, Dick Shoenhair, Troupe 543, Eagle Grove, Iowa, High School.
- Josephine Moore, Troupe 546, Belington, W. Va., High School.
- Bill McCormick, Troupe 548, Lincoln High School, Vincennes, Ind.
- Gerry Leas, Lou Monahan, Troupe 550, Chatfield, Minn., High School.
- Marian Andrews, Troupe 551, San Diego, Calif., High School.
- Joseph Dames, Troupe 552, Elder High School, Cincinnati, Ohio.
- Richard Reeder, Troupe 553, Central High School, Lima, Ohio.
- Donna Hirtman, Dolores Cuddy, Troupe 556, Roxana, Ill., Comm. High School.
- Jean Johnson, Mary Louise Jones, Troupe 554, Elizabeth, Penna., High School.
- Florence Robinson, Troupe 557, Conway, S. Car., High School.
- Gloria Church, Jane Griffin, Troupe 558, North Plainfield, N. J., High School.
- Kenneth Miller, Troupe 559, Lyons, Nebr., High School.
- Lyman Euken, Troupe 561, Roosevelt High School, Cedar Rapids, Iowa.

On the High School Stage

News items published in this department are reported by schools affiliated with The National Thespian Dramatic Honor Society for High Schools.

Northampton, Mass.

AN audience of over six hundred parents and friends of students attended the formal installation ceremony for Troupe No. 411 at the Northampton High School early last May, with the program being under the general direction of the troupe founder, Miss Ruth E. French. Representing the National Thespian Society in her capacity as State Regional Director, Miss Barbara Wellington, director of dramatics at the B. M. C. Durfee High School of Fall River, administered to pledge of membership to the following charter members: Jeanne Lapierre, Margaret Lyden, Martin Gleason, Lillian Alberts, Richard Budar, Jr., George Crane, Eileen Child, Theresa Guzowski, Patricia Horigan, Kimball Howes, Edward Langille, Justin Nash, Julie O'Donnell, Jane Wragg, Josephine Zylawski, Patricia Grant, Alden Hebard, Ralph Levy, Jr., Francis Maher, William Stringfellow, and Leonie Vosburgh. Honorary membership was conferred upon Superintendent of Schools W. R. Barry and Principal R. J. Darby.

The season's dramatics program included a Thespian production of *The Man Who Came to Dinner*, a Varsity Minstrel Show, and an Armistice Day pageant. Plans for the current season include a Gay Nineties Revue and a production of Maxwell Anderson's *High Tor*. Miss French writes that she has an extremely active workshop group which produces many original plays for the regular dramatics club programs.

Marietta, Ohio

A TOTAL of 29 new members were added to Troupe No. 386 of the Marietta High School late last spring under the direction of

Mary Kay Gustafson, Rita Ann Barry, Troupe 568, Holy Angels Academy, Minneapolis, Minn.

Lester Templeton Fuller, Troupe 570, William Fleming High School, Roanoke, Va.

Kathryn Vinyard, Jean Brennen, Troupe 571, Festus, Mo., High School.

Carolyn Glover, Jaime Iean Taylor, Troupe 573, Winstonsboro, La., High School.

Katherine Brady, Eileen Lozick, Troupe 574, Notre Dame Academy, Cleveland, Ohio.

Emily Chinn, Troupe 576, Memorial High School, Ely, Minn.

William Bock, Troupe 577, Follansbee, W. Va., High School.

Tom Perkins, Tallu Fish, Troupe 578, Williamsburg, Ky., High School.

Barbara Rodgers, Troupe 579, North Providence, R. I., High School.

Patricia Kennedy, Troupe 580, Mount Marie Academy, Canton, Ohio.

Josephine Purpura, Glendon Fraser, Troupe 583, Charles F. Brush High School, South Euclid, Ohio.

Elizabeth Maddox, Don McCaffrey, Tom Hockegained, Troupe 585, Muscatine, Iowa, High School.

Richard J. Lenba, Troupe 588, Bryan High School, Yellow Springs, Ohio.

Blake Mason, Glenna Plunkett, Troupe 590, Rupert, W. Va., High School.

Frances Glunna, Troupe 591, Clearview High School, Lorain, Ohio.

Ruth Shannon, Troupe 597, Helena, Ark., High School.

Lorraine Willette, Diana Guzzetti, Troupe 604, Eastchester High School, Tuckahoe, N. Y.

Sponsor Lucy A. Stacy. The spring semester schedule in dramatics included the production of the Senior Class play, *Don't Take My Penny*, given on May 18 under Miss Stacy's supervision, and a number of one-act plays produced under the direction of the Orange Masque Dramatics Club. Plans for this season call for a number of in-school broadcasts over the public address system. Miss Stacy reports a lively interest in dramatics by members of her Thespian Troupe, and is looking forward to a busy and successful year.

Hazleton, Pa.

MEMBERS of the Thespian Troupe of the Hazleton Senior High School, with Miss Marion V. Brown as sponsor, have been chosen to sponsor this year's war salvage program throughout the school. Activities began with the organization of the club membership into a number of committees and the presentation of a program in assembly late in September. According to word received from Miss Brown, Thespians are very enthusiastic about this work and have already achieved notable results. The first major production of the new year, *Out of the Frying Pan*, will be given on November 3 as the first of several events scheduled for the observance of National Education Week. Thespians will also present all radio skits planned for this observance, and for a variety of other community projects. The Entertainment Bureau sponsored by the Dramatics Department is planning a number of programs to meet community needs.

Morgantown, W. Va.

EVER SINCE EVE, presented by the Senior Class on May 2, brought to a successful close the 1943-44 dramatics season at the Morgantown High School (Thespian Troupe 27), with Miss Dorothy Stone White directing. The first major play of the year, *American Landscape*, was staged by Thespian members on

December 3. Late in March Thespians followed with a performance of the new play, *Junior Miss*. The season also included production of a revue, minstrel show, several assembly plays, and a number of radio broadcasts over Station WAJR. *The Barretts* is being considered as the first major play of the new season, according to word received from Miss White.

Delta, Colo.

THUMBS UP, staged by the Junior Class on November 19, and *Good Night Ladies*, given by the Senior Class on April 18, constituted the two major dramatic productions of the past year at the Delta High School (Thespian Troupe 32). Both plays were directed by Mrs. W. D. Asfahl, troupe sponsor.

Lemmon, S. Dak.

THE excellent record in play production held during the past years by the Lemmon High School (Troupe 83) was more than upheld last season under the leadership of troupe sponsor Eloise Rogers. The program of major plays began on January 10 with the Junior Class play, *Tish*. On March 3, Thespians followed with a program of three one-act plays consisting of *Red Flannels*, *Ravelled Sleeve*, and *Be Home Before Midnight*. The season closed with the Senior Class production of *Our Town* on May 3. The year's program also included several one-acts and participation in the district Speech Festival. A total of eight students were granted Thespian membership.—Ardyce Berg, Secretary.

Sterling, Colo.

THE 1943-44 season of play productions at the Logan County High School (Thespian Troupe 87) was confined to one-act plays, most of which were given at the school assemblies. An arrangement of four one-acts, *Nobody Sleeps*, *Paul Faces the Tire Shortage*, *V as in Victory*, and *Finders-Keepers*, was offered as a public performance under the title "Four For Fun" on November 19, with the Junior Class as sponsors. Other one-acts given during the season for school groups included, *The Boy Who Had No Hero*, *The Gloomy Ones*, *A Friend at Court*, *Wise Girl*, *Star Bright*, *Roly-Poly Freckle-Face*, *Mildred Is My Name*, *Enter the Hero*, and *Once a Sailor, Always a Sailor*. The verse drama, *They Also Serve*, was given May 19 as part of the Commencement Week program. Dramatics activities were under the direction of troupe sponsor, K. L. Waterman.

Thespian Troupe 600 Established at Detroit, Michigan, School

AN audience of over two hundred parents and guests was present for the formal installation of Thespian Troupe 600 in the auditorium of the Redford Union High School of Detroit, Michigan, on October 13.

Troupe Sponsor Harold H. Rowley had general supervision of the evening's program which began with remarks by principal M. G. Burdick. Then followed several interpretive readings and the initiation of charter members. Following the ceremony, Thespians presented a one-act play, with this, in turn, being followed by a scene from the play, *Through the Night*, by former pupils of Mr. Rowley's at the Detroit Eastern High School. The audience was then addressed by Superintendent of Schools Norman Wolfe. Added interest to the program was created by a demonstration of the new Presto recorder acquired by the Speech and Dramatics Department. Affairs for the evening were brought to a close with an informal luncheon.

Charter members of the new troupe are as follows: Ivan MacDonald, Gloria Graham, Lois Shaw, Muriel Baker, Jean Bailey, Ralph Frayne, Shirley Dorf, Harry Bowers, Lucille Barr, Mary J. Bennett and Jim Nadon.

Sponsor Rowley is well known in educational circles in Michigan for his work as chairman of the Radio and Visual Education Committee of the Michigan Education Association. He is also serving this season as a member of the High School Committee of the American Educational Theatre Association.

This Is Our War

(Continued from page 14)

Sally: The blood pressure set—better have the catheterization tray ready, too. I'll go prepare the fluids.

Harriet: Blood pressure every five minutes—that will keep us pretty busy. *(Then quickly.)* But I'm not griping. *(She goes off—Sally smiles—starts to follow her. The phone rings again—she goes back to answer it.)*

Sally *(Into phone.):* Ward D—Miss Kimball speaking. . . Yes—Yes, Miss Hillman—*(Suddenly her expression changes.)* A what; what kind of explosion! Where? . . . Oh how horrible! *(Then in horror.)* Three hundred—*(Frantically.)* But Miss Hillman—how can we take twenty patients in this ward? Where are we going to put them—we're just getting a new patient in the only free bed we had—*(She stops.)* Yes—yes, Miss Hillman—I'm listening—*(Sits down—grabs pencil—writes.)* Yes—Yes—Yes—*(Writing very fast.)* Yes—I think I've got it all. But Miss Hillman—won't we have any help—*(Pause—then slowly.)* Yes—I see—I'll do my best, Miss Hillman—I'll do everything I possibly can—*(Hangs up—stands a moment without moving.)*

Harriet *(Coming back in.):* Well—I've got insulin and the vena puncture—*(Stops suddenly seeing Sally's face.)* What's the matter?

Sally *(Quietly.):* There's been an explosion at the aircraft factory. A terrible, horrible explosion—The hospital has got to stand by to take seventy-five patients. . . . We're getting twenty of them here—

Harriet *(Horried.):* Twenty—but where—

Sally: We're to set up the extra cots we have in reserve in case of an air raid. . . . Fortunately we've practiced setting them up fast.

Harriet *(Desperately.):* Where are we going to put them—?

Sally: Everywhere—in the corridors—in the doctor's office—on the sun porch. Every single place we can possible fit them in. . . . The diet kitchen is setting up a mobile unit to serve hot coffee. We're to get out all the extra equipment. *(Consults list.)* We've got to prepare to receive third degree burn cases, skull fractures, limb fractures, crushing wounds, lacerations, internal injuries. . . . We've got to have fracture boards, tractions, splints . . . every surgical dressing we can lay our hands on— They want hot paraffin sprays and tannic acid for burns—all of our emergency narcotic supply must be ready—

Harriet *(Terrified.):* Sally—we can't get ready for this all alone—

Sally: We've got to. . . . The day shift has been sent for—they'll be here as soon as possible—the eleven to six shift will be on in fifteen minutes. The supervisor is in the receiving ward. . . . They've sent out a call for every graduate nurse in the city to go out to the factory and help there. The hospital's got to manage on a skeleton staff.

Harriet *(In awe.):* Gosh, Sally—this is really it, isn't it. We're up against it now.

Sally: Yes, Harriet—we're up against it all right—but we've got to do it. We've just got to. . . . I told Miss Hillman we'd manage till help came. . . .

Harriet: What about the patient in the diabetic coma—and her blood pressure every five minutes?

Sally: Somehow we've got to manage that, too. . . .

Harriet *(In a small voice.):* Sally—gosh—I'm scared. . . .

Sally: I'm scared, too. . . . I'm scared to death . . . but that doesn't make any difference

—we've got a job to do— *(She starts out—then turns back with a little smile.)* Come on, Harriet—lets go—we can do it! We're Cadet Nurses—it's up to us to carry on. *(Then with great pride.)* This is our war!

CURTAIN

Trenton, N. J.

DRAMATICS students of the Trenton Central High School (Thespian Troupe 281) enjoyed an extremely successful program during the 1943-44 season under the direction of Miss Elizabeth Dillon. For various school and community programs a dozen one-act plays were produced. The fall term also included the program of several radio programs over Station WTTM. Especially successful was a series of seven Christmas plays presented December 19 through 25. Major productions got underway with an impressive program entitled "One World—One Victory—One Destiny," staged in October. The major play of the year, *The Eve of St. Mark*, was given on March 8, 9, 10, under the sponsorship of the Senior Class. The year's program was brought to a close with a patriotic pageant, *I Am An American*, on May 21. Miss Dillon awarded Thespian membership to sixteen students as a result of the year's successful program.

Salinas, Calif.

TENTATIVE plans for the production of *Figure It Out* were announced early in September by Mr. Harold H. Ulrici, Thespian Sponsor at the Salinas Union High School. Members of Mr. Ulrici's Troupe ably assisted him during the summer in presenting entertainment at the local U. S. O. Center. Among other projects planned for this season is the organization of an entertainment bureau to provide talent for the school and community needs, and a production of *Tomorrow the World*, as soon as this play is released in this area. Mr. Ulrici reports new interest in dramatics this fall and is looking forward to a busy and successful season.

Crossville, Tenn.

"TROUPE No. 428 is in full swing again," writes Artie Lowe, Thespian Vice President at the Cumberland County High School. Plans for this fall call for the production of several short skits and one-act plays, the initiation of new Thespian students, and the production of major plays. Members of the dramatics department are appearing in a variety of programs presented before school clubs and chapel program. Miss Ethel W. Walker, founder of the Troupe, is again directing dramatics activities this season.

Knoxville, Tenn.

FOUR major plays were produced this past season at the Knoxville Senior High School (Thespian Troupe 283), with Mr. M. H. Sanders in charge of dramatics. The program opened on January 11 with a performance of the comedy, *The Fighting Littles*. In February followed a performance of *One Mad Night*. The third full-length play, *China Boy*, was presented on April 19. The fourth play, *A Woman of Fifteen* brought the season to a close with two performances on May 23, 24. A total of 28 students were accorded recognition in the Thespian Society as a result of the meritorious work in dramatics.

El Dorado, Ark.

DUE to the influence of dramatics, equipment valued at \$1300.00 was added this past season to the stage of the El Dorado High School (Thespian Troupe 42). The year proved a busy one for the dramatics club members

NEW ORATIONS

Below are mentioned only a few of the many new orations we are listing this year.

Dangerous Trends. Hon. Sam Rayburn. "Anything calculated to bring about disunity among us and those allied with us is dangerous talk." 50c

For What Do They Die? Dr. D. F. Fleming. A strong, dramatic plea that this time we do not fail those who are dying to free the world from tyranny. 50c

Foxhole Pillows. From the oration that won Nebraska and Western Collegiate Contests (Women's Div.) 1944. 50c

Freedom Is Not Enough. Kenneth I. Brown, Pres., Denison Univ. The freeing of mankind is "simply the clearing of the ground for the opportunity of building a braver and better world." 50c

Greater and Freer America. A. Claire Booth Luce. From her thrilling and dramatic speech before the Republican Convention. 50c

Greater Conquest. F. J. Lausche, Mayor of Cleveland. "I congratulate you young men. Yours is the task of winning the war, winning the peace, and building a better society on the ashes of the war devastated world." 50c

How Did We Get This Way? Ennis P. Whitley. "For long centuries men and nations have accepted and applied mechanical and scientific truths . . . and have never fully tried the acceptance and application of moral and philosophical truths." 50c

In Answer. Won Michigan Collegiate Contest (Women's Div.) 1944. 50c

Is the War Real to You? Ralph W. Carney. From address before Executive Club in Chicago. Touchingly depicts death on the battlefields. 50c

Our Priceless Heritage. Eric A. Johnston, Pres., U. S. Chamber of Commerce. "We cannot all participate in the re-construction of a devastated world; but we can take direct part in better government in our own communities." 50c

Qualities of the Early Americans. Geo. W. Maxey, Chief Justice of Pennsylvania. "The statesmen who founded this government never intended it to be a giant welfare institution." 50c

Strength and Threat of Japan. Ralph W. Carney, an American who is known in Canada as "the man who stirred the Empire." From a speech that was given Dominion-wide hook-up on three different occasions, and was published in London Daily Express and many other leading Empire Publications. 50c

Taps and Reveille. Won Michigan Collegiate Contest, 1944. Dramatically patriotic. 50c

There'll Always Be Beauty. Won first in Illinois and third in National Collegiate Contest (Women's Div.) 1944. 50c

What Is America? Ralph W. Carney. Here is a thrill for every true American. An oration that will, without doubt, be one of the year's big winners. 50c

What Makes America Great. Col. Willard Chevalier. "Those who today see clearly that the thing that makes America great is in fact equality of opportunity, will have taken the first step forward to their own success." 50c

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THREE TERMS, 1944-1945: Winter Term, November 2—February 27; Spring Term, March 5—June 22

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numbering over one hundred students, including thirty-two Thespians. A total of thirteen one-act plays were given for various school groups. Two of these one-acts, and a radio skit, were employed with excellent results in behalf of the War Bond drive. The year's major play, *The Fighting Littles*, was given under sponsorship of the Senior Class. Sponsors for the dramatics groups were Miss Bene—Jean Smith and Mrs. Newkie Bickerstaff.—*Carolyn Simms, Secretary.*

Newton, Kans.

SOME twenty-seven radio skits were written and produced in school this past season

at the Newton High School (Thespian Troupe 47), with Mr. A. E. Bilger directing the dramatics program. The year included productions of several original one-act plays given as class projects, participation in the play and radio events of the University of Kansas Speech Festival, and three major plays. The first of the full-length plays was given on November 17 with Thespians in charge. The Junior Class play, *Every Family Has One*, followed on March 22. *Are You Mr. Butterworth* was given by the Senior Class on April 28. The 1943-44 dramatics season was one of the most successful in the history of this school.—*Theresa McCann, Secretary.*

Wichita, Kans.

WITH Miss Sherla Lee Fisher directing, the Senior Dramatics Class of the Wichita East High School (Thespian Troupe 58), gave an outstandingly successful performance of *Fanny and the Servant Problem* on March 9. The same group followed with another success on April 27, presenting *The King Rides By*, directed by Miss Hazel Shamleffer, troupe sponsor. Early in the spring term, the choric drama, *The Voice of America*, was presented to a large audience. The 1943-44 season included performances of several one-act plays under Miss Fisher's direction, and an original musical show, *Lift Up Your Hearts*, in which the Music Department cooperated.

Canton, Ohio

AS a contribution to the war effort, members of the Dramatics Club of the Lehman High School (Troupe 66) appeared in a repeat performance of *Junior Miss* at the Fletcher Hospital on May 11. The play was given at the high school early in May, with Miss Florence E. Hill directing. Honors for producing the first major play of the year, *In A House Like This*, in November went to members of the Troupe. A unique dramatic production of the spring which attracted wide attention was the Kaufman-Hart show, *Fabulous Invalid*, given under joint sponsorship of the Choir and Dramatics Club.

Boulder, Colo.

DRAMATIC students of the Boulder Senior High School (Troupe 60) opened their 1943-44 play production season with *A Murder Has Been Arranged* on November 5. On December 22 the Senior Class followed with a performance of *George Washington Slept Here* which received much favorable comment. The year's third major play, *The Eve of St. Mark*



Thespian Bonita Dahl, Barbara Jansen, June Frazier, and Carol Morgan in a scene from the three-act comedy, *Tish*, produced by Troupe 469 of the Wenatchee, Washington, High School. Directed by Grace Gorton.

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was given to a large audience on April 28. The
operetta, *Iolanthe*, staged by the Music De-
partment under the direction of Warner L.
Irving, was given on March 8, 9. The year's
program resulted in seventeen students receiv-
ing membership in the Troupe which was spon-
sored by Anna Marie Bible.

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DRAMATICS at the Danville High School
(Thespian Troupe 59) continued to rank
as one of the popular student activities during
the past year, with Miss Mary Miller in charge.
Every Family Has One was given by the Dra-
matics Club on February 10 as the first three-
act play of the year. On April 28, the Senior
Class followed with *Incognito* which was warm-
ly received by the audience. Among the one-
acts staged at the Dramatics Club meetings
during the season were: *Elmer and the Love
Bug*, *The Great Joanne*, *Cousin Ann*, *A Girl
in Every Port*, *The Will-flower Cuts In*, *Oh,
Johnny*, *The Solution*, and *It's the Simple
Life*. Students also appeared in a radio pro-
gram over Station WDAN on February 25.
Joanne North, Secretary.

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BOOKS and plays valued at more than \$4,000.00 were provided last season to some 800 Army camp and hospital libraries located in the United States, Alaska, Central Pacific Area, Canal Zone and Caribbean, through contributions of high school drama groups to the Servicemen's Library Fund.

In view of the enthusiastic response accorded this wartime project, the Servicemen's Library Fund will be sponsored again this season, with The National Thespian Society serving in the capacity of a central collecting agency. Drama groups in the elementary and secondary schools, children's theatre, college and community theatres, are urged to contribute to this Fund in accordance with means at their disposal. The names of all contributing groups, and the amount given, will be listed in this publication. A detailed statement of how funds are spent will be available at the close of the season. Contributions should be made payable to the Servicemen's Library Fund, c/o The National Thespian Society, College Hill Station, Cincinnati 24, Ohio.

Hot Springs, Ark.

THE 1943-44 school year will be recorded as one of the outstanding dramatics seasons for the Hot Springs High School (Thespian Troupe 78), with Miss Lois Alexander as director. Four major plays were given. First came the Thespian play, *The Haunted Chair*, given on December 3. Then followed the second Thespian play, *Nine Girls*, staged on April 14. The Senior Class followed with performances on *Janie* on April 27, 28. On May 12, *And Came the Spring* was given under sponsorship of the Junior Class. But these were only a part of the year's activities. A memorial pageant honoring the heroes of Hot Springs High School was given on November 11. The Dramatics and Music Departments sponsored an impressive Christmas Candle Service on December 17. *Sharing America* followed on February 2. Two days later, "Hollywood Revue" was presented in behalf of the War Bond Drive. The season also included production of some twelve one-act plays for various groups in the school and the community. Students were also privileged to appear in three radio programs over Station KTHS. The honor of making the first contribution—\$127.00—to the Servicemen's Library Fund for the 1944-45 season goes to Hot Springs High School. *Patsy Miles, Secretary.*

Laredo, Texas

AN UNUSUALLY large and enthusiastic crowd of play-goers witnessed the performance of *Junior Miss*, presented by members of Troupe 138 of the Martin High School on May 5, with troupe sponsor Gale Hamilton directing. Other dramatic activities for the year included a weekly radio program and the production of several one-act plays.—*Hortense Reuthinger, Secretary.*

Pueblo, Colo.

WITH Miss Charlene Edwards directing, *Letters To Lucerne* was given to a large audience on March 31 at the Centennial High School, with the Senior Class sponsoring the performance. The year also included performances of the one-acts, *Voices*, *Two Crooks* and *a Lady*, *The Perfect Gentleman*, and *Suppressed Desires*. New interest to the dramatics program was created by the organization of Thespian Troupe 37 at this school, with Miss Edwards as sponsor. Plans are already under consideration for a vigorous dramatics program this season.

Preston, Idaho

FIRST place honors were accorded to Thespian Troupe 39 of the Preston Senior High School for their entry, *Miracle at Blaise*,

presented at the Southeastern Idaho District Play Festival on April 7. Thespians were also responsible for a successful performance of *Pride and Prejudice* on April 14. A children's story hour held in the school library every Saturday afternoon, with Thespians in charge, received much favorable comment in the school and community. Dramatics activities were under the supervision of Mrs. Donna Noyes.—*Roma Smith, Secretary.*

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of *Dramatics Magazine* (Formerly *The High School Thespian*) published monthly (8 times) at Cincinnati, Ohio for October 1, 1944.

State of Ohio
County of Hamilton ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Ernest Bavely, who, having been duly sworn according to law, deposes and says that he is the Editor of the *Dramatics Magazine* and that the following is, to the best of his knowledge and belief, a true statement of ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher—The National Thespian Dramatic Honor Society for High Schools, College Hill Station, Cincinnati, Ohio.

Editor—Ernest Bavely, College Hill Station, Cincinnati, Ohio.

Managing Editor—None.
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2. That the owner is: The National Thespian Dramatic Honor Society for High Schools, College Hill Station, Cincinnati, Ohio; National Director, Mildred E. Murphy, Orlando, Florida, High School; Assistant National Director, Jean E. Donahy, Brownsville, Pa., Senior High School; Secretary-Treasurer, Ernest Bavely, College Hill Station, Cincinnati, Ohio; Senior Councilors, Earl W. Blank, Berea College, Berea, Ky.; Paul F. Opp, Fairmont, W. Va., State College.

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ERNEST BAVELEY,
Business Manager.

Sworn to and subscribed before me this 23rd day of September, 1944.

(Seal) A. E. KLUENER, Notary Public.
(My commission expires October 25, 1944)

DRAMATICS MAGAZINE

What's New Among Books and Plays

Review Staff:

Mary Ella Bovee, Blandford Jennings, Marion Stuart, Marion V. Brown, Mrs. H. A. Dodd, Elmer S. Crowley, Robert Ensley, Teresa C. White, E. E. Strong.

Reviews appearing in this department aim to help our readers keep up with recent books and plays. The opinions expressed are those of the reviewer only. Mention of a book or play in this department does not constitute an endorsement by DRAMATICS MAGAZINE.

Samuel French, 25 West 45th St., New York, N. Y.

Our American Girls, a comedy in one act for an all-female cast, by Laura Hoff. 7 w. Non-royalty. Considerable anxiety is created in their respective families by Peg and Olga, by their writing to commissioned officers, though engaged to two neighborhood boys, now *privates* in the Army. All turns out well when it is found that the commissioned officers are WACS, and that Peg and Olga will enter the Service. A light play for schools and amateur drama clubs.—Elmer Strong.

In the Shepherd's Field, a Christmas play in one act, by Alice D. Donovan. 10 characters, extras. Non-royalty. This is an especially well-written play for the Christmas season, providing opportunities for a large number of participants. Relatively easy to stage, although it can be an impressive stage picture. Highly recommended for high schools, church groups, and community drama clubs.—Elmer Strong.

Beware of Murder! A mystery comedy in three acts, by Effie Berwick. 12 w. Royalty, \$10. This is a play about an eccentric woman in whose country house strange and suspicious acts take place. The plot is different in that the murder never takes place, but has a surprise ending. One scene, with a variety of characters, which can be portrayed by the average high school cast. Fast-moving, with many good lines and humorous situations.—Lillie Mae Bauer.

Cry Havoc, a play in three acts, by Allan R. Kenward. 13 w. Royalty upon application. This play, which has been described as a female *Journey's End*, tells the gripping story of a group of nurses caught on Bataan as the Japs storm and capture the American positions. The reaction of the nurses to war, and to one another as the conflict engulfing them increases in fury, provides dramatic action at its very best. The courage and resourcefulness of the girls is marred only by the treachery of a clever female Nazi who found her way into the group. The play reaches its climax when the spy among them is discovered. The war which rages outside the dugout brings the drama to a tragic ending with the approach of the Japs who ruthlessly destroy the girls as they surrender. This play, though dealing with the gruesomeness and tragedy of war, is one that an advanced group of girls under competent direction can produce with excellent results. The play is timely, well written, and worth staging.—Ernest Bavely.

Row, Peterson and Co., 1911 Ridge Ave., Evanston, Ill.

Accidents Will Happen, a farce comedy in three acts, by Glenn Hughes. 6 m., 6 w. Royalty quoted on application. This is the story of an honorary high school mayor who unexpectedly assumes the responsibility of running a western city. He is aided by a corps of high school volunteers and the real mayor's secretary. Excellent choice for high schools. Fast-moving dialogue, ridiculous situations, good climaxes. Highly recommended.—Marion Stuart.

Days Without Daddy, a farce comedy in three acts, by Albert Johnson. 10 m., 11 w. Royalty quoted on application. This story concerns a family and the daughter's attempt to have a

quiet wedding in a home which is bursting with excitement, disappearances, home-comings and general family disruptions. The play is easily adaptable to small group rehearsals, has interesting characterizations and many farcical situations. Production need not be difficult by using recorded sound effects, modern costumes and suggestive uniforms.—Marion Stuart.

Do Re Mi, a comedy in three acts, by Alladine Bell. 4 m., 5 w. Royalty quoted on application to publisher. Love in the lives of the Sheridan family is the theme of the play—home-like, realistically presented, sincere in emotional expression. John, the youngest brother, who has a good tenor voice, plans to go to New York to train it. His plans are hindered by his local love affairs and those of his family. The play is well written, within range of high school characterization, and unsophisticated in its approach. Easily produced. Amusing.—Marion Stuart.

Go Ye To Bethlehem, a spoken cantata for Christmas, by Albert Johnson. 7 m., 7 w., ex-

tras if desired. Non-royalty. The story of Mary and Joseph and the birth of Christ is told in appealing and impressive language. Can be done effectively by a group of people of any age or of all ages. Excellent material for a Verse Choir. Recommended for elementary and high schools, church groups, and community drama clubs.—Elmer Strong.

Westward From Eden, a choric drama for churches, arranged by Albert Johnson. Non-royalty. The text of this drama, taken from the King James version of the Old and New Testament tells the story of the fall and redemption of man. Here is material that can be presented with impressive effect by a competent Verse Choir. Permits use of many characters, if a large cast is desired.

The Heuer Publishing Co., Cedar Rapids, Iowa

Never Too Late, a comedy in three acts, by Don Elser. 5 w., 4 m. (plus extras). Terms for production given upon application. This very humorous play concerns Mr. Lee, who has devoted most of his life to making money. When he discovers that he is losing contact with his family, he decides to become a family man. His efforts to win back his wife's affection, to unspoil his daughters, to set right a bewildered son, and to straighten out a young man who wishes to become his son-in-law, provide hilarious comedy. Fast-moving, excellent character delineation, and easy to produce.—Rachel M. Dodd.

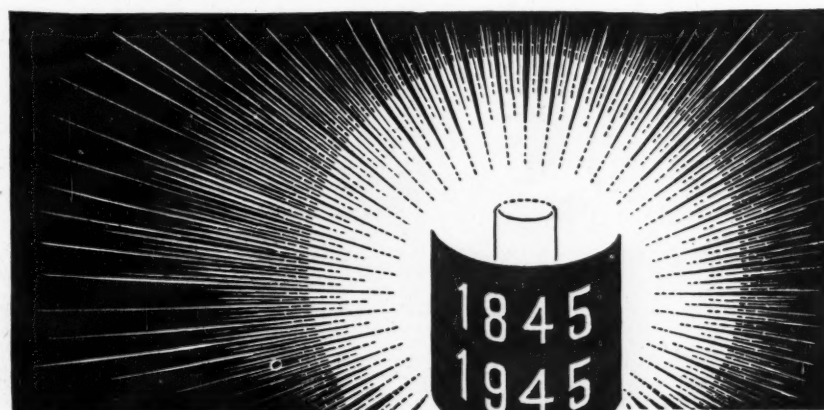
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has good dialogue, is humorous, nice climaxes, and well developed characterizations. May require a little cutting.—*Marion Stuart*.

Walter H. Baker Co.,
178 Tremont St., Boston, Mass.

A Christmas Legend (The Little Stranger), a play in one act, by Christine Turner Curtis. Non-royalty but purchase of copies required. 2 m., 4 w., and carol choir. This is a tale of Julie and Michel, the children of poor parents, who share their fire with the Child. In Him they entertain the Christ child. Good story. Difficult part in the Child.—*Rachel M. Dodd*.

The Gifts, a play suitable for Christmas or Easter, by Dorothy Clarke Wilson. The right to produce this play is secured by the purchase of five or more copies. 8 m., 3 w., a crowd.

The plot of this play is fictitious. In imaginary scenes we see the Christ Child's disposition of the gifts of the three Wise Men. The unusualness of the story provides interest. Good play.—*Rachel M. Dodd*.

Christmas Is a Miracle, a pageant play in two parts, by Joyce Vernon Drake. Non-royalty but purchase of copies required. 12 m., 17 w. The scene of the play is laid in a chancel of one of the deserted churches. On Christmas Eve, Nickie, a crippled boy, has come with Uncle Jed to the church. When Uncle Jed rings the bell, Nickie imagines the enactment of the story of the first Christmas. Excellent for assembly use. Very effective.—*Rachel M. Dodd*.

The Town That Couldn't Have Christmas, a play for children in one act, by Helen M. Clark. 3 m., 6 w., 4 children. The theme of this play is that unless the Christmas spirit is in the heart, the Christ Child will not come to help celebrate His Feast. The scene is a room in the Black Mountain Inn where great preparations are in progress for the Christmas Feast. However, an old lady who comes to beg is turned away and as she goes she warns that Christmas will never again return to that town until the richest has given all and the poorest, too, has given all. And so it happens. Christmas candles go out, the wreaths fade, the trees wither, the bells will not ring, and gifts bring nothing but pain. Years later, when the town has atoned for its selfishness, Christmas comes back and the Christ Child reigns supreme.—*Marion V. Brown*.

Longmans, Green & Co.,
55 Fifth Ave., New York City

Pop Always Pays, a comedy in three acts, based upon the motion picture of the same title released by RKO Pictures. Dramatized by Frank Vreeland. 4 m., 5 w. Royalty quoted upon application. Movie-goers will recall the popularity of the film, *Pop Always Pays*, several months ago. The stage version as prepared by Mr. Vreeland is equally rich in comedy, fast-moving dialogue, and action. The story revolves around the efforts of Henry Brewster to raise \$1,000 to match a similar amount provided by his prospective son-in-law, Jeff Thompson. The plot reaches a truly high state of hilarity when "Pop" tries to burglarize his own home. This is a thoroughly wholesome, clean comedy designed for entertainment. Recommended for high school, college, and community theaters.—*Ernest Bavelly*.

The Dramatic Publishing Company,
589 East Van Buren Street, Chicago, Ill.

Let Me Grow Up, a comedy in three acts, by Anne Coulter Martens. 2 m., 7 w. Royalty, \$10. The author of *Don't Take My Penny* has come through with another of those plays for York for one, marriage for the other. The play



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young people popular with many school audiences. Lexie, a young miss of sixteen, is forced to appear in the role of her younger cousin, so that her mother, a movie actress, may make an impression upon a producer who is spending a few days with them. This is not an easy task for Lexie to perform while her soldier friend, Bill Henderson, is around. One comedy situation follows another until the children of the family confess to the producer that their mother is not as young as she would like others to believe. But mother, too, is forced to confess that baking pies and looking after the children have greater appeal for her now than appearing as a movie heroine. An extremely easy-to-produce play recommended for high schools. The cast of seven female and two male parts should be welcomed by many directors faced with a shortage of boys.—*Elmer Strong*.

Ivan Bloom Hardin Company, 3806 Cottage
Grove Ave., Des Moines, Iowa

The Snow Treasure, by Marie McSwigan. Dramatic reading of Peter Lundstrom and other patriotic Norwegian youths. Tells how they saved the hidden gold of their country from the Nazi Commandant and his soldiers. Requires experienced reader. Time about 12 minutes. 50c.

Gardening Notes, by Robert Benchley. Humorous reading typical of the author. This timely topic is handled in "professional" style by a professed amateur of gardening. Only instructions given are those for "preparing the ground" which Benchley states is as far as he got. Time about 10 minutes. 50c.

Stars on the Rooftree, by Margaret Lee Runbeck. Dramatic reading told in sentimental style. A very charming story of how a mistress and her colored servant both feel the loss of their husbands to the army, and how each understands the other a little better for the experience. Easy to give. Time about 10 minutes, 60c.—*Dorothy H. Kornmann*.



Scene from the comedy, *Out of the Frying Pan*, presented by Troupe 434 of the Chowchilla, Calif., High School, with Frank Delamarter directing.

Plays for Fall

JANIE

By Josephine Bentham and Herschel Williams

The hilarious Broadway hit which tells what happens when a cavalcade of exuberant fellows in uniform meets a bevy of high school young ladies and they decide to throw a party. 76c. (Royalty, \$50.00.)

BUT NOT GOODBYE

By George Seaton

Amiable fantasy about a ghost who saves his family from bankruptcy in a highly amusing manner. A John Golden production on Broadway. 75c. (Royalty, \$25.00.)

LISTEN, PROFESSOR

By A. Afinogenov,
adapted by Peggy Phillips

Without propaganda and grand dukes, this comedy deals with Russian family life in 1936, telling how his 15-year-old granddaughter leads a puttery old scholar into today's world. 75c. (Royalty, \$25.00.)

MURDER AT RANDOM

By Robert Finch

Humor and surprise are the keynotes of this unusual mystery-comedy which has to do with the adventures of a young man forced to spend a night in an old farmhouse. 75c. (Royalty, \$25.00.)

THIN ICE

By Betty Ann and Ray H. Mattingley

The amusing story of how the Edwards family gets its ego and several family vertebrae back into place during one eventful Christmas vacation. 75c. Royalty, \$25.00.)

YOUNG MAN OF TODAY

By Aurania Rouverol

The popular author of *Skidding* and *Growing Pains* has given us a timely and worthwhile play in this dramatically revealing history of the Jason family—and young America—in the past three years. 75c. (Restricted in a few territories. Royalty on application where available.)

SEVEN KEYS TO BALDPATE

By George M. Cohan

A medley of mystery, farce and intrigue—one of the outstanding dramatic successes and one of the most thrilling plays of recent times. A writer goes to a mountain inn for a plot—and gets more than he bargained for. 75c. (Royalty, \$25.00.)

MURDER IN A NUNNERY

By Emmet Lavery

One of the most exciting and diverting mystery stories of recent years. Eric Shepherd's novel about murder and detection in a convent school makes an unusual and amusing play. The Sisters and their young charges lead Scotland Yard a merry chase. 75c (Royalty, \$25.00.)

CLAUDIA

By Rose Franken

Popular comedy success. Child-wife Claudia meets three crises which lead her into womanhood. Tenderly, humorously told, the story has universal appeal—a big hit! 75c. (Royalty, \$50.00.)

THE FIGHTING LITTLES

By Caroline Francke

Booth Tarkington's recent novel makes an amiable and delightful family comedy. Through three acts the quick-tempered Littles squabble their way through differences in viewpoint and ridiculous situations without even knowing how funny they are. 75c. (Royalty, \$25.00.)

KEEP IT UNDER YOUR HAT

By Hazel Peavy

When talkative Ginny inherits a detective agency, she manages to turn up a murdered man that talks and a host of other hilarious absurdities. 60c. (Budget Play.)

BEWARE OF MURDER

By Effie Berwick

A mystery-comedy for all-women. Strange goings-on at a country home on the Atlantic coast make for hair-raising chills topped by laughs all the way through. 60c. (Royalty, \$10.00.)

THE CURSE OF AN ACHING HEART or TRAPPED IN THE SPIDER'S WEB

By Herbert E. Swayne

Hilarious treatment of the meller-drayma makes this an unusual box-office attraction. 75c. (Royalty, \$25.00.)

THE DOCTOR HAS A DAUGHTER

By George Batson

The author of the popular *Every Family Has One* relates the comic adventures and misadventures of a small town junior miss whose over-active imagination gets everyone into hot water but finally emerges triumphant. 75c. (Royalty \$25.00.)

ALL GUMMED UP

By Joseph Spalding

Romance and adventure in a candy-factory which attempts to make antiseptic gum and becomes involved with Washington, priorities, and the war-effort when the gum turns out to be rubber! 60c (Royalty, \$10.00.)

BUTTERED SIDE UP

By John Wray Young

The almost simultaneous arrival of a beautiful young lady and rich Aunt Laura causes family ructions in the Diggs' household for a whole wild weekend. 50c. (Royalty, \$10.00.)

SALLY SALLIES FORTH

By Hope Bristow

All about a girl from the country who goes to the city to get a newspaper job, then gets into all kinds of funny situations by posing as another woman-reporter. 60c. (Budget Play.)

A FULL HOUSE

By Fred Jackson

A clean, clever farce—a great favorite. Imagine a reckless youth who writes love letters to a designing chorus girl, an attorney brother-in-law who steals the letters and gets his hand-bag mixed up with the grip of a burglar who has stolen a necklace from the mother of the youth. 75c. (Royalty, \$25.00.)

A MURDER HAS BEEN ARRANGED

By Emlyn Williams

This novel and unique thriller by the author of *Night Must Fall* tells how a charming but sinister murderer poisons his uncle at a party on the stage of a theatre—and is brought to justice in an ingenious and entertaining manner. 75c. (Royalty, \$25.00.)

EVERY FAMILY HAS ONE

By George Batson

The eccentric Reardons, over-impressed with their ancestry, are brought sharply to their senses when cantankerous Grandma and a pretty visiting cousin drag skeletons from the closets, causing comic havoc. 75c. (Royalty, \$25.00.)

AND CAME THE SPRING

By Marrijane and Joseph Hayes

New, worthwhile comedy of youth about a charming hoyden who, under the influence of Spring and first love, disrupts a pleasant, typical American home in a brightly humorous manner. Touched with sentiment. Designed to entertain. 75c. (Royalty, \$25.00.)

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